CREATIVE MACHINE

Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

Festive
Holiday Décor

+10 *Free Designs!*

Make this
3D Ice Skate!
P. 34

Create a
Cozy Scarf
that Glows

**Plush
Reindeer
Pillow**

**Heirloom-
Inspired
Stockings**

& More!

Your Go-To
Party Wear

+ tips for stabilizing sheers P. 70

www.PFAFF.com

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features

Exclusive
collection
+ Free
Design!

a note from
the editor

Have you ever purchased a new machine and thought you knew how to thread it, and after sewing for quite a while you realize you've missed a step (once you finally read the manual)? Asking for a friend…

When troubleshooting a problematic design stitchout, it's often the simplest fixes that are overlooked. As our skills advance and we encounter problems, we're often quick to blame the machine or the digitizer before running through a checklist of set-up and prep to ensure we wound the bobbin correctly, the needle is new, the presser foot is down and the upper thread is winding properly off the spool. I can't tell you how many times I've rehooped fabric with different stabilizer combinations to achieve a better stitchout only to discover that my needle had a burr or the upper thread was catching on the spool cap.

Reading about bobbins, on page 14, seemed super basic to me until I read the entire article and discovered how the simple choice of a bobbin type could make or break a finished project. Take a gander at "Basic Training" and see for yourself.

Even if you've owned your machine for years, take a look at the manual once in a while to make sure you're using the machine to its fullest potential, operating it correctly and taking advantage of its features. Something may surprise you, taking your finished embroideries to the next level and advancing your skills with the push of a button. Call it a New Year's resolution to refamiliarize yourself with your machine and experiment with features you've never used.

Before we get to celebrating the new year, however, let's enjoy the holidays with some beautiful projects and brand-new design collections. Stitch up some great gifts and add new ornaments to the tree by following the instructions on the pages that follow.

Happiest of Holidays,

Ellen

Ellen March
Community Content Director

coming attractions

The New Year is in full swing with the Jan/Feb issue of *Creative Machine Embroidery*. Go out in style with a stylish skirt, velvet clutch and cutout top. Create quick gifts for Valentine's Day and your furry friends. Plus, learn more about embroidery designers and stock your sewing room with what's hot for 2019. Find this and more on newsstands Dec. 11, 2018.

LET WONDER BLOOM

CREATE HOLIDAY MAGIC WITH FRESH, UNIQUE EMBROIDERY

URBAN THREADS®

Find this Mirage Poinsettia design only at
www.urbanthreads.com

contributors

" *I start making gifts Labor Day weekend.*
I plan gifts I'm going to give throughout the summer and pick up supplies so I'm ready to go. I plan the whole weekend—from Friday after work through Monday evening—and stitch happily away. I start with the ones that will take the most time so that if I don't finish, I can continue to work on the rest of them until holiday time. "

Lisa Archer
In the Hoop: Santa Wrap—page 16
picklepiedesigns.com

Ramona Baird
Ornate Skate—page 34
asg.org/resources/conference

Kandi Christian
White Christmas—page 44

Pamela Cox
Heirloom Effects: Hardanger—page 30

Nancy Fiedler
Quilt This: Storytelling with Stitches—page 20

" I try to start making my holiday gifts in October, but *I actually start thinking about possibilities in July.* My biggest challenge is what to make for a teenage boy. I'm going to make him a personalized duffle bag. The 8-year-old girl on my list is much easier. She loves paper dolls, so I think I'll make her a pink paper doll carrier. I've found that people love things that are monogrammed. Those of us who embroider often think that a monogrammed towel or set of pillowcases is too simple, but my friends and family love them. "

" I actually make holiday gifts year round! *Christmas time is R&D time.* Gifts are a great opportunity to try out new designs and techniques. My family and friends are guinea pigs. I hope they're not reading this. "

Julia Griffey
Wrist Wrapping—page 62
machineembroiderygeek.com

Soni Grint
Software Savvy: Intermediate Digitizing—page 26

" *I make my holiday gifts year round.*
And I finally got smart enough to store them all together in one place. I used to forget where I put them. "

Linda Martin
Puttin' on the Glitz—page 54

Sue O'Very
Let it Glow—page 40;
Merry Mantel—page 50
sueoverydesigns.com

Katrina Walker
Felt & Feathers—page 58;
Starry Night Blouse—page 70
katrinawalker.com

" My show and teaching schedule, along with ranch work, means that *I don't really have time to even think about the holidays until mid-November.* Thank goodness for embroidery machines. Always great for a last-minute gift idea, like super cute personalized tea towels for the family gift exchange. "

Learn More about our contributors at cmemag.com.

ARTISAN EMBROIDERY STUDIO
THE PERFECT MATCH FOR YOUR SEWING STYLE

When you are ready to upgrade your sewing and embroidery machine, Koala is ready too with the perfect sewing Studio. The Koala Artisan Embroidery Studio will accommodate the largest Baby Lock and Brother models. *

It easily stores the embroidery unit in a glide-out Embroidery Module closet and stores your hoops conveniently at your side. The XL Lift effortlessly raises your machine to your desired height and lowers it for storage.

And since you'll be doing a lot of sewing, you'll need plenty of room to store your thread. The slide-out thread closet holds 100 spools with four shelves that tilt down to make it easy to grab the colors you need!

Best of all, every Koala Studio is customizable and built to order including height, color, and accessory options.

Visit a Koala retailer or find one near you at koalacabinets.com/retailer.

*Artisan Models available for Baby Lock, Brother, Bernina, Viking, Pfaff and other machine brands. See retailer for details.

Koala studios
Fine Sewing Furniture Custom Built For You

tips & tricks

HIGHLIGHTS

When using a pattern that has different views, it's easy to follow the wrong steps. To solve this, highlight each instruction section using a different color.

Phyllis G., email

SEW SAFE

When in a household of small children, set your sewing machine to bobbin winding when you're away from it. This way, the needle won't move if the little ones are curious.

Nicole G., Facebook

STABILIZER SAVER

Reach for a previously used dryer sheet when you're in need of a small amount of cut-away stabilizer. Just spray with a temporary adhesive and apply to the to-be-embroidered fabric.

Janice C., email
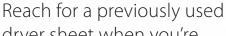
Visit cmemag.com for more techniques and tricks to inspire your embroidery.

CLIP TIP

Remember to clip the threads on the back of hidden or lined embroidery designs to prevent puckering after washing.

Alice B., email

COLOR GUARD

To test thread for colorfastness, place a strand on a light colored fabric scrap. Press over it a few times, and then again using steam. If no color transfers to the fabric, the thread is safe to use.

Mindy R., Facebook

Send your tips and tricks to info@cmemag.com or post them on our Facebook fan page at facebook.com/creativemachineembroidery. If your tip is published, you'll receive a fabulous gift.
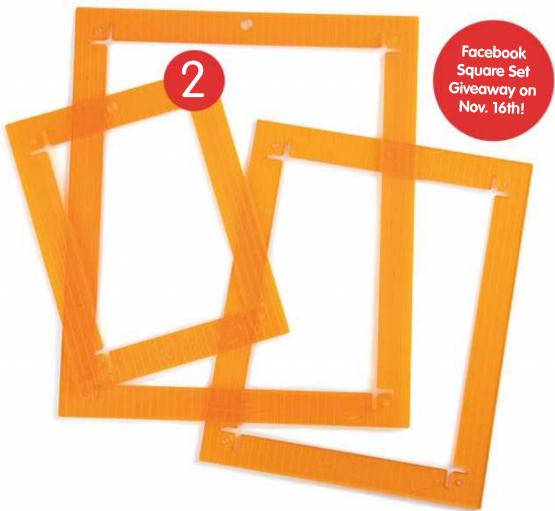
must haves

the latest & greatest tools & designs

1. Have fun with ***CME's* exclusive Ugly Christmas Sweater Collection.** A trendy party-wear theme also makes great decorations. Use as ornaments, table setting accessories, gift tags and so much more. The collection includes a gingerbread man, a T-rex, a poinsettia, strings of lights, a snowman or ribbons with a bow. **($5.99/design, $29.99/ collection, shopsewitall.com)**

Free Design!

Facebook Square Set Giveaway on Nov. 16th!
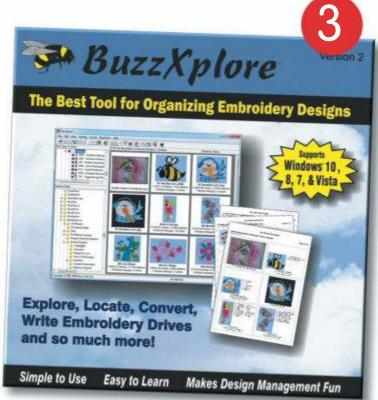
2. Get the tool that makes quilt block cutting easier. The **Orange Pop Rulers** give you the ability to stitch out personalized designs without worrying whether your design is centered. The open frame allows you to see your design and cut with confidence with the labeled ruler edges and no-slip grips on the back. **($64.95/rectangle set, $44.95/square set, kimberbelldesigns.com)**
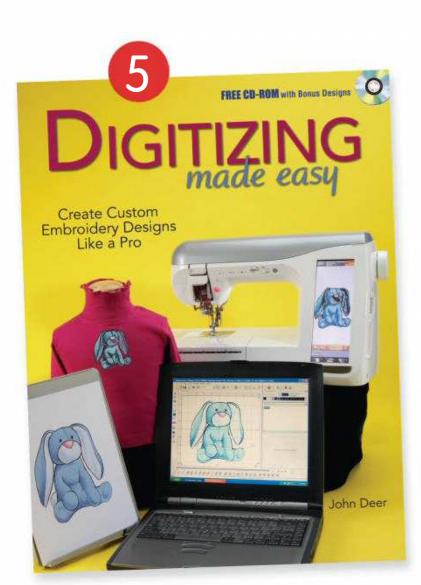
3. Manage all of your machine embroidery design needs with **BuzzXplore Version 2.** This software is a browser, instant 3-D viewer, converter, embroidery drive writer and zip processor. What more could you want to organize all of your design needs? Includes *BuzzEdit* Lite for basic design editing. **($149.95, buzztools.com)**

4. Set yourself up for success in the new year and plan your gifting for all twelve months with the **Borders and Corners Collection.** This collection is complete with themes for all seasons and holidays, even special occasions. Perfect for a tea towel set, blanket border or on the hem of a handmade garment. Also available with curved edges. **($20, softsew.com)**

5. **Digitizing Made Easy: Create Custom Embroidery Designs Like a Pro** defeats frustration and opens the door to machine embroidered creativity. Learn everything from the three basic stitch types to more advanced techniques for digitizing with multi-needle machines. **($29.99, krausebooks.com)**

6. Nothing says sweater-weather like a **Cozy Scarf Reindeer** embroidery design. This hip reindeer is ready for winter and ready to be embroidered on all things. The detailed shading of the reindeer makes the design sophisticated enough for not only household items, but also cool-weather garments, like sweaters or flannel pajamas. **($5.99, emblibrary.com)**

7. Cut your decorative sewing time in half with the **Embroidery Twin Needle.** Stitch dual rows of embroidery threads at the same time. The needle's design gives the ability to machine embroider smoothly with all thread types ranging from voluminous woolens to delicate metallics. **($8.99, schmetz.com)**

8. Share your love of sewing with **Sewing Pom Pom Cuties.** These playful in-the-hoop designs make great gifts for friends, coworkers and sewists alike. The collection includes a rotary cutter, seam ripper, tape measure, spool of thread and scissors. Add to a gift tag, or make into a keychain for the perfect petite treat. **($20, sueoverydesigns.com; available in independent sewing stores)**

9. Frame your favorite holiday saying in a **Candy Cane Heart** or monogram a loved one's initials. This design is an ideal template for holiday gift giving. Switch up the framed design to personalize throw pillows and mason jar treats or use as a stand alone design on a mantel piece. Design comes in 4"×4" and 5"×7" hoop sizes. **($2.50, digitizedbyhand.com)**

10. Be prepared to be impressed with the new **Solaris by Baby Lock**. This top-of-the-line machine features IQ Visionary Technology, 10⅝"×16"-large hoop size, 10.1 touch screen, IQ Designer, 13"-large creative workspace and 740 built-in embroidery designs. Contact your local retailer for pricing. **(babylock.com)**

11. Don't throw out your favorite holiday fabric scraps just yet. Put them to good use in the **Oval Christmas Ornament** appliqué design. This classic ogee ornament shape gives you the convenience to embellish any home décor item for this sprightly season. **($2.99, stitchtopia.com)**

12. Create custom labels for all of your handmade gifts with the **Sewing Labels** collection. Personalize each gift one-step further with 30 unique and different designs to choose from. **($24.99, interweave.com)**

Bobbins 101

Bobbins aren't as straightforward as you may think. Learn the secrets behind this small but vital element of machine embroidery to improve your stitchouts.

BOBBIN TYPES

Embroidery machines typically use L-class, M-class or 15-class bobbins. Most home embroidery machines use the standard L-class bobbin, which has a ¾" diameter. The M-class bobbin has a 1" diameter. The L-class and 15-class bobbins are often thought of as interchangeable because they have the same diameter; however, the 15-class bobbin has a ⅜" height compared to the ⁵⁄₁₆" height of the L-class bobbin.

SELF-WOUND BOBBINS

Some machines allow bobbins to wind during embroidery. Others must be wound while the machine is stopped. Wind bobbins at a moderate speed so the thread is wound evenly and not stretched. Wind extra bobbins or use prewound bobbins to save time during embroidery.

PREWOUND BOBBINS

Most prewound bobbins have a smooth, easy wind. Follow the manufacturer's instructions to insert prewound bobbins into your machine. Machine-branded bobbins are usually inserted with the company logo facing out. Prewound bobbins usually have cardboard or plastic sides; some may not include sides at all. Prewound bobbins typically hold up to three times more thread than self-wound bobbins.

Cardboard-sided bobbins provide more friction with less spinning. They sometimes fit too tightly in the machine, preventing free bobbin rotation. The cardboard sides also may cause the bobbin to bounce.

Cardboard-sided bobbins don't allow light to penetrate inside the machine, which impairs the automatic bobbin-sensor function on some machines. The sensor often thinks the bobbin is always full, preventing the machine from communicating a low-bobbin warning. If this happens, remove the cardboard sides or use the bobbin until the thread runs out.

Plastic bobbins are reusable. Because they're smooth, they may continue spinning after the machine stops. All L-sized plastic-sided bobbins have the same diameter and core size, but some are slightly wider to allow more thread capacity.

BOBBIN THREAD

Some machine manufacturers suggest specific bobbin thread or prewound bobbin brands for their machines. Bobbin thread is available in several fiber contents and weights.

Polyester thread is either made of spun polyester, cotton-wrapped polyester or continuous-filament polyester. Poly-spun thread is thin, lightweight and strong. Continuous-filament thread is stronger and produces less lint than the other types, but is typically more expensive. Continuous-filament thread works especially well with metallic and heavy cotton top threads.

Cotton bobbin thread is soft to the touch, while polyester bobbin thread is coarse. When using fine-weight cotton bobbin thread, make sure it's good quality and from a long staple. Clean the machine frequently to minimize lint build-up.

Fiber content can differ in the top and bobbin thread. When mixing thread weights, adjust either the top or bobbin thread tension, keeping in mind that most machine manufacturers prefer that bobbin tension only be adjusted by trained service technicians. If you decide to adjust your bobbin tension yourself, mark the manufacturer's original bobbin tension setting by marking the tension screw points. Moving the tension screw counterclockwise loosens the tension, while moving it clockwise tightens the tension. Remember the old adage: Righty tighty, lefty loosey. A very small adjustment makes a big difference in bobbin case tension, so only make minor adjustments. The upper thread tension is adjustable on the machine touch screen, if applicable.

If the tension is changed frequently, some manufacturers recommend buying a separate or specialty bobbin case. Heavier threads may require specialty bobbin cases, which have larger escapements and tension bypasses. Specialty bobbin cases often come in different colors to make them easily distinguishable.

Bobbin thread is available on spools, cones or prewound bobbins. Higher thread numbers indicate the thread fineness; for instance, 60-wt. thread is finer than 40-wt. thread, 50-wt. is finer than 30-wt. and so on. Typical embroidery bobbin thread is 60-wt. Only use bobbin thread that's designed for machine embroidery.

BOBBIN CASES

Drop-in bobbin systems have bobbin cases that remain stationary during stitch formation, which is referred to as the inner hook rotary system. The outer hook moves in a counterclockwise motion to form the stitch while magnetics are partly responsible for keeping the inner hook in place. Plastic bobbins don't interfere with the hook system mechanics. Metal bobbins create additional drag because they magnetize themselves to the bottom of the inner hook, somewhat impeding the draw of the thread. Most machines with a drop-in bobbin system have a transparent bobbin cover.

Vertical bobbin systems work with the stationary outer hook and the inner bobbin case, rocking back and forth in an oscillating motion, or in a full 360° circle for a rotary hook system. The system catches thread loops brought through the fabric by the needle and carries it to the bobbin thread. Before the needle retracts, the loop is pulled tight by the take-up lever. The sequence is repeated each time the needle enters the fabric.

BACK LASH

A back-lash spring is part of some bobbin cases that have a vertical rotary hook system. The spring prevents the bobbin from back spinning at high embroidery speeds.

The bottom tension is produced by a spring-steel metal plate that presses against the casing that holds the bobbin in place. The tension is usually regulated by a tiny screw in the bobbin case or casing area. The tension anchors the lower thread in position so the upper thread can make a stitch around it. For firmer tension, tighten the screw by turning it to the right; for less tension, loosen the screw by turning it to the left.

The direction the bobbin thread winds into the casing area is not universal on all machines. If the tension gets too loose, a new bobbin case may be necessary.

BOBBIN CASE CARE

A mini vacuum is recommended for cleaning bobbin cases. Canned air may blow lint further into the machine. Don't blow into the machine, as moisture can rust metal parts. Check your manual for specific care preferences.

The mechanism that surrounds the bobbin case is called the race. In some machines, this piece is removable. If the race on your machine is removable, snap off the race cover, memorize how the hook fits into the assembly and remove the hook to access and clean around the feed dogs.
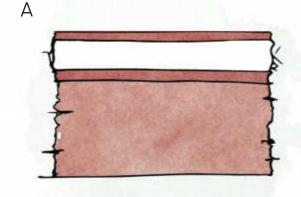
Santa Wrap

BY LISA ARCHER

Stitch a festive wrap to decorate a candle, wine bottle or mason jar for a unique hostess gift this holiday season.

MATERIALS

+ Fat quarter each of red & black cotton fabric
+ ½ yard of ⅞"-wide red grosgrain ribbon
+ Fusible mesh cutaway stabilizer
+ Mediumweight fusible interfacing
+ Fusible seam tape
+ Thread: red & gold embroidery

PREPARE

• Cut and label the following pieces from the red fabric. Cut one 4½"×10½" rectangle (label piece A), one 2½"×10½" rectangle (label C), one 4"×4½" rectangle (label D) and one 4½"×9" rectangle (label E).

• Cut one 2½"×10½" rectangle from the black fabric and label B.

• Fold one short edge of fabric D 1" to the wrong side, so it measures 3"×4½".

• Cut a 4½" length of seam tape and place it against the fold on the wrong side of fabric D **(A).** Fuse, following the manufacturer's instructions, but don't remove the paper backing.
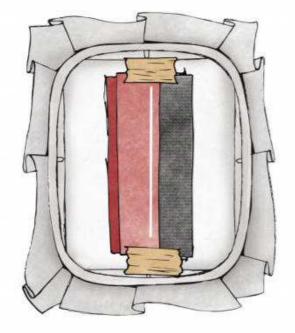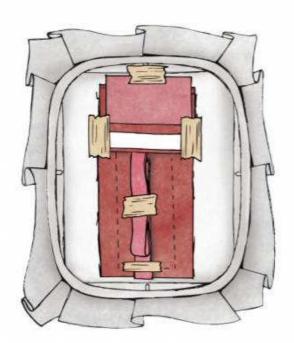
A

B

C

D

- Cut one 4½"×10½" rectangle from fusible interfacing and adhere it to the wrong side of fabric A.

- Download the Santa Wrap embroidery design from cmemag.com/freebies until Dec. 31, 2018. Find the design after the expiration at shopsewitall.com. Load the design onto the machine.

EMBROIDER

- Hoop a piece of stabilizer with the fusible side down.

- Using red thread, stitch step one to create a placement line on the stabilizer.

- Center fabric A over the placement line and tape in place. Stitch step two to tack down the fabric and create a placement line for fabric B.

- Place fabric B over the left side of the project, wrong side up. Align the right edge against the placement line; tape in place. Embroider step three to tack down the fabric **(B).**

- Remove the tape and fold the black fabric so it's right side up. Finger press the seam, and then tape the fabric in place. Stitch step four to tack down the fabric.

- Place fabric C wrong side up over the left side of the project. Align the right edge against the right stitching line on fabric B. Tape in place. Embroider step five to tack down the fabric **(C).**

- Remove the tape and fold the fabric so it's right side up. Finger press the seam, and then tape the fabric in place. Stitch step six to tack down the fabric.

- Change to gold thread, and then stitch step seven to sew the buckle.

- Embroider step eight to stitch placement lines for fabric D.

- Center the ribbon length over the belt fabric. Place one end over the upper stitching line of the project, overlapping the stitching line by 1". Tape in place. Repeat with the other end, overlapping the lowest stitching line by 1". Tape in place. Fold the excess length to the center of the project; tape in place.

- Place fabric D right side down over the project, with the fold facing the project center. Align the folded edge across the placement lines. Tape in place **(D).**

- Place fabric E over the lower half of the project, right side down, overlapping fabric D by 1". Tape in place. Place a piece of tape across the upper edge of fabric E to prevent the presser foot from catching on it during the next stitch sequence. Change to red thread, and then stitch step nine to tack the fabrics together.

- Remove the project from the hoop and remove the tape. Trim ½" beyond the project perimeter, and then clip the corners.

- Turn the project right side out through the opening in the back. Poke out the corners and smooth out the seams.

- Fold the project to find the ribbon center; cut the ribbon along the center foldline.

- Remove the paper backing from the seam tape. Press the project back side using an iron to fuse the project closed. *E*

DESIGN
Download the ITH Santa Wrap embroidery design from cmemag.com/freebies until Dec. 31, 2018. Find the design after the expiration at shopsewitall.com.
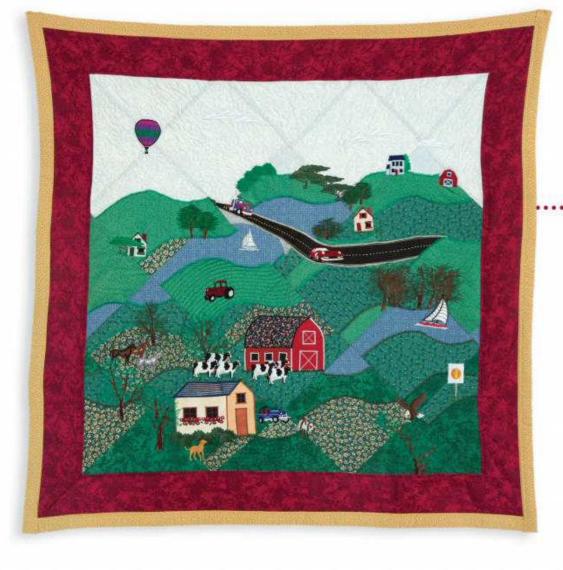
Storytelling with Stitches

BY NANCY FIELDER

Storytelling is an age-old art that preserves history and passes on cultural information. As a quilt artist, very special skills allow you to fill a personal need for creating and telling your story at the same time. Combine your talents and joys to tell your story through quilting, creating a legacy for others to remember and reflect upon.

Each of my earliest quilts tells a different story. I started using my embroidery machine to embellish the typical towels, sweatshirts and children's wear. At some point, after everything in the house was embroidered, I needed to find another outlet for my embroidery fix. I wanted to try out my "new" scanner to create my own embroidery designs. After developing Santa and sleigh designs that were too large for a towel, I embarked on a new adventure: quilting. As I explored my embroidery library, I discovered I had a variety of other holiday designs that I could use to tell my version of *The Night Before Christmas.* Every Christmas season, the quilt graces the wall with the front door closed, and on Christmas day, the house opens and my grandchildren hunt for gifts under the tree. Twenty five years later this quilt is part of our family traditions, and some day I hope this quilt will hang on a new wall, and new grandchildren will be searching for those same little gifts.

An interactive panel swings open to reveal a cheery interior.

My love for quilting was just beginning. I ran across a quilt pattern that featured rolling hills and schoolhouse blocks. I used my hand scanner to create a version that tells the story of my family's life on the farm. My children recognize the dog, horses and barn. My husband sees the cows he grew up with, his tractor and seed sign. My quilting was minimal and the binding definitely not up to show standards, but I focused on telling a story of our life in rural Illinois.
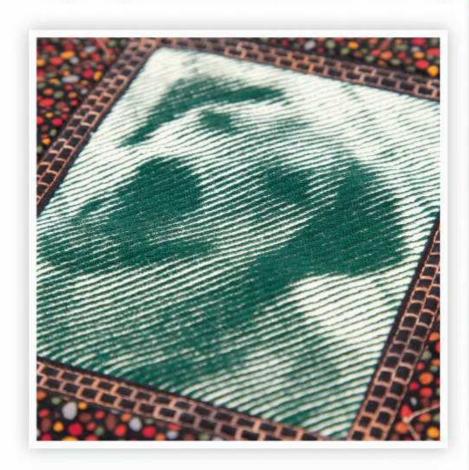
With an ever-growing library of designs and a new embroidery machine, I combined my love for everything sewing with my affection for cats to create my next story quilt. Using the editing functions of my machine (at the time), I was able to combine several designs to create each block. Stitching in the ditch was my favorite quilt method, and mitered corners were still not in my bag of tricks. But when a future generation finds this quilt, they'll know for sure that great-great-grandma loved her cats *and* sewing.

With my parents' 50th wedding anniversary in mind, I sent a request to my siblings for signatures and sketches that told something about each of them and their children. With scanner in hand, I set about creating a memory quilt. It hung many years on the largest wall in their home. When Mom moved to her apartment in assisted living, she took her quilt and slept under it every night. The quilt is now with me again, we hang it up on the biggest wall at the annual family reunion, and the stories it tells are passed on from this generation to the next as aunts and uncles put their spin on childhood tales. As the years moved on and my quilting skills improved, I mastered mitered corners and experimented with using decorative stitches in my quilting.
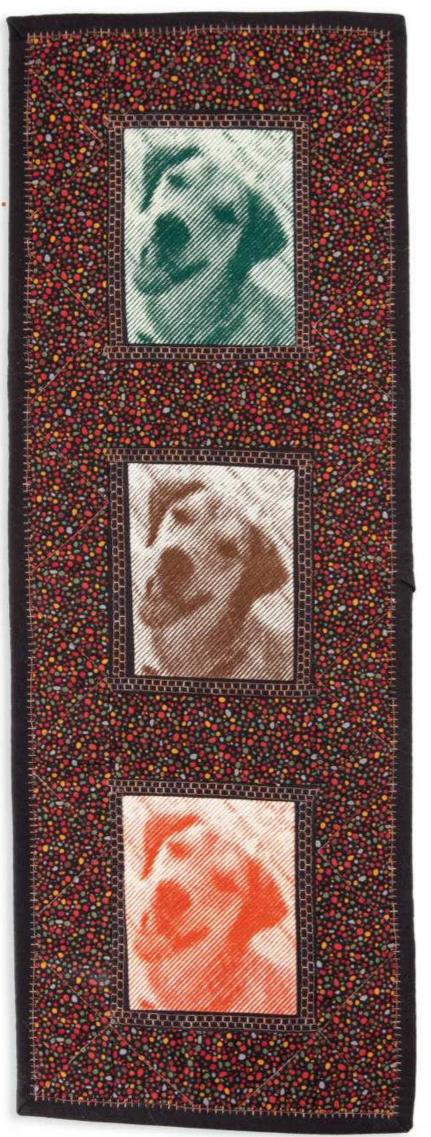
Armed with digitizing software, the possibilities were unlimited. My husband's best canine friend became a color study as I experimented with turning photos into embroidery. And now that Harry has crossed the rainbow bridge, we have a simple skinny quilt bearing his happy face.

Years later meant a new machine, new software and new embroidery techniques to experiment with, including cutwork. Finding an image that reminded me of when my girl was little became an inspiration for a door quilt, created using cutwork needles and in-the-hoop appliqué. My free-motion skills and mitered corners improved, and I sign all my quilts with a label that clearly states I am "Just Fiddlin' Around".

With careful planning, your embroidered and quilted creations will become your story, your legacy, your scrapbook of life. And as your skills and technology improve, your story will evolve. ℰ

DESIGNS
All embroidery designs are either retired and no longer available or created by the author.

intermediate
DIGITIZING

BY SONI GRINT

Once you know how to digitize and are comfortable with the basics, branch out and trying different and more difficult techniques. Read on to discover expert techniques to stretch your digitizing abilities.

APPLIQUÉ

Appliqué never goes out of style. It's easy to add placement and tacking stitches to an existing design, but it's even easier to digitize from scratch.

Begin with an image to turn into an appliqué, and then make a plan. For example, choose to appliqué a 4" flower. Print and mark up the background image. Think about the stitching order, the design size and stitch types to use **(A).**

Combining different types of stitches within one design adds interest. Begin by placing the fill area for the back petals. Change the pattern or fill style to create a signature look. As you add petals, follow good digitizing techniques: Use a connecting stitch to move to the next area to avoid a jump stitch **(B).**

Next add the appliqué elements. An appliqué consists of three parts. The first is the placement line, which outlines where to place the appliqué fabric on the project. The second is the tacking stitch, which is the stitching that secures the appliqué fabric before trimming. Last are the finishing stitches, which reinforce and seal the appliqué fabric raw edge after the fabric is trimmed.
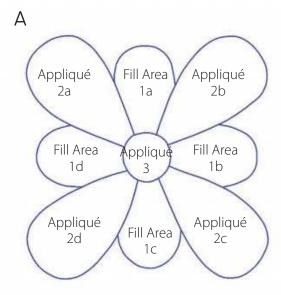
The placement line is usually a simple running stitch. Choose a separate color for this line, which allows for color sorting. When the design is embroidered, any thread color is suitable in the embroidery machine for the placement and tacking stitches as well as the finishing stitches.

Create the placement line for one petal. At this point, make a decision: Should all the placement lines be stitched at once, or should each appliqué petal be finished individually? The answer is up to the digitizer. If each petal is created individually, more color changes and more appliqué steps result. If all the placement lines are stitched first, a single piece of appliqué fabric is adequate, but m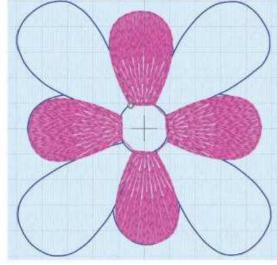ore fabric waste results. Because this is a simple design, it's possible to group the petals, but this isn't always true for more complex designs. For the chosen flower, all four petals are grouped in one step, using a running connection stitch between each one.

Change thread colors before creating the tacking stitch; this tells the machine to stop after the placement stitches in order to place the appliqué fabric. A double or triple stitch is ideal for tacking stitches. They are more secure stitches that firmly secure the fabric while it's trimmed. Place the tacking stitch either right on top of or slightly outside (up to 2% larger) the placement line.

The finishing stitch is also a choice for the digitizer. Many digitizers choose a satin stitch as the finishing line. This stitch conceals the fabric raw edge and is a traditional finish for appliqué. Sometimes a running or triple stitch is used to create a frayed-edge or raw-edge look. In some cases, decorative stitches are used **(C).**
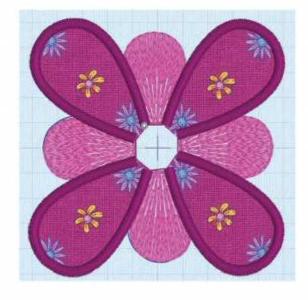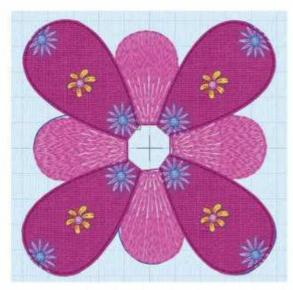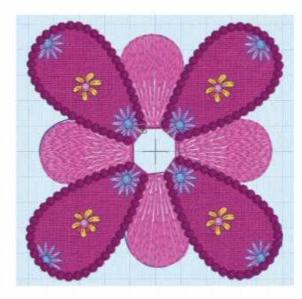
A

B

Basic steps create a simple but visually interesting appliqué.

C

The last part of the flower design is the center appliqué. This conceals the petal center edges. Digitize it per the front petals **(D).**

FOAM

Using foam beneath stitches in an embroidery design adds dimension. When digitizing a design to accommodate foam, there are some important things to keep in mind.

Using foam under a fill pattern defeats the purpose of the foam by pushing it down. The foam should lift the embroidery area. The only exception is if the fill pattern has areas of longer stitches, which won't push down on the foam. Test-stitch using foam under specialty fills to see if there are areas where foam will raise the stitches.

The stitch density needs to be high enough so the foam won't show through the stitching. The higher density is also what perforates the foam so the extra pulls away from the stitches.

The most important thing about digitizing for foam is that there must be room to cut away the foam on all sides of a stitch. Think about a satin stitch. The sides of a satin stitch perforate the foam so the excess is easily removed. However, the satin stitch ends don't have stitches, so the foam isn't perforated and won't pull away easily.

To make a satin stitch suitable for foam, taper the satin stitch or create a "cap" of stitches. Either of which will perforate the foam at the end. Some digitizers use a small satin stitch for the cap, while others use a double stitch. The satin-stitch cap fills the open area; the double stitch simply perforates the foam. In both options, place the cap under the satin stitch.

Add dimension to your applique with textured fabrics, beads and buttons.

D

FELTING

Felting uses a special hooked needle that pushes fibers from the project right side to the wrong side. No thread is used.

People have been felting by hand for ages. But now there are felting-only machines and felting needle kits that work with existing embroidery machines and use special felting embroidery designs. Check with your machine manufacturer for availability.

Three main types of felting are achievable with felting or embroidery machines: freestanding felting, distressing fabric and combining two fabrics together. With a felting machine, the fabric is moved to create the design. With an embroidery machine, the design is created in embroidery software and then the embroidery machine does the work.

Felting embroidery designs are unique. There's no thread used with these designs; the important thing is how many times the special needle penetrates the fabric. The stitches are very close together and the needle must penetrate the fabric several times for good results. Usually the stitch length for felting is 0.3 to 0.4 mm. Some digitizing software doesn't allow stitches that small, so check your software for the minimum length allowed. Use whatever the minimum length is for felting in the software.

Density is very important when felting. Not only do the stitches need to be small, they need to be very close together. That means very dense areas.

When digitizing a felting design, remember that thread isn't used. That means that felting only results where the needle penetrates the fabric. For example, if a satin stitch is used it will appear as two parallel lines.

Another unique aspect of felting designs is that when hooping the fabric, the right side is face down. The pretty side of felting is the underside.

Machine felting on denim

That also means that if the embroidery is directional, the felted embroidery is a mirror image of the machine screen or in the design booklet.

As with digitizing any design, begin with a plan. What is the design size? Are there large felting areas or distressed fabric or will the areas be smaller lines?
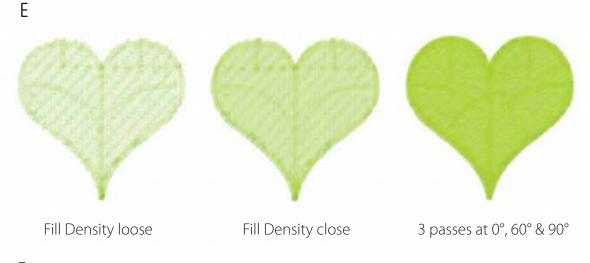
Large felting areas require stitches that are very close together. If this is a distressed area or a large area that brings two pieces of fabric together, felt across the area at least twice. Change the stitching angle to 45° to 90° from the direction of the first pass. If creating freestanding felting, pass over each area at least three times **(E).**

Satin areas require a pattern placed within the satin stitch. Either emboss the satin or add a pattern fill **(F).** For these areas it's important to stitch over the area more than once to achieve an adequate felted effect.
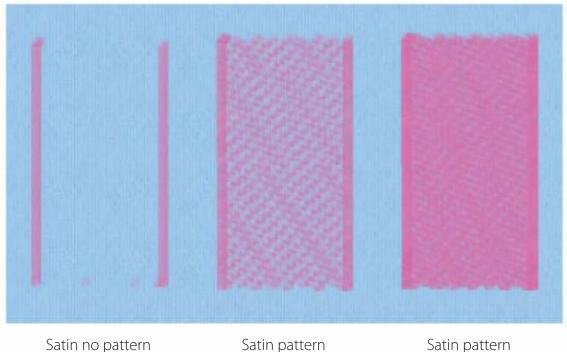
If straight lines are used, ensure the stitch length is as short as possible. Triple stitches produce better results; pass over the same line at least twice. If possible, shift the line slightly so the needle doesn't hit the same place the second time. 🅔
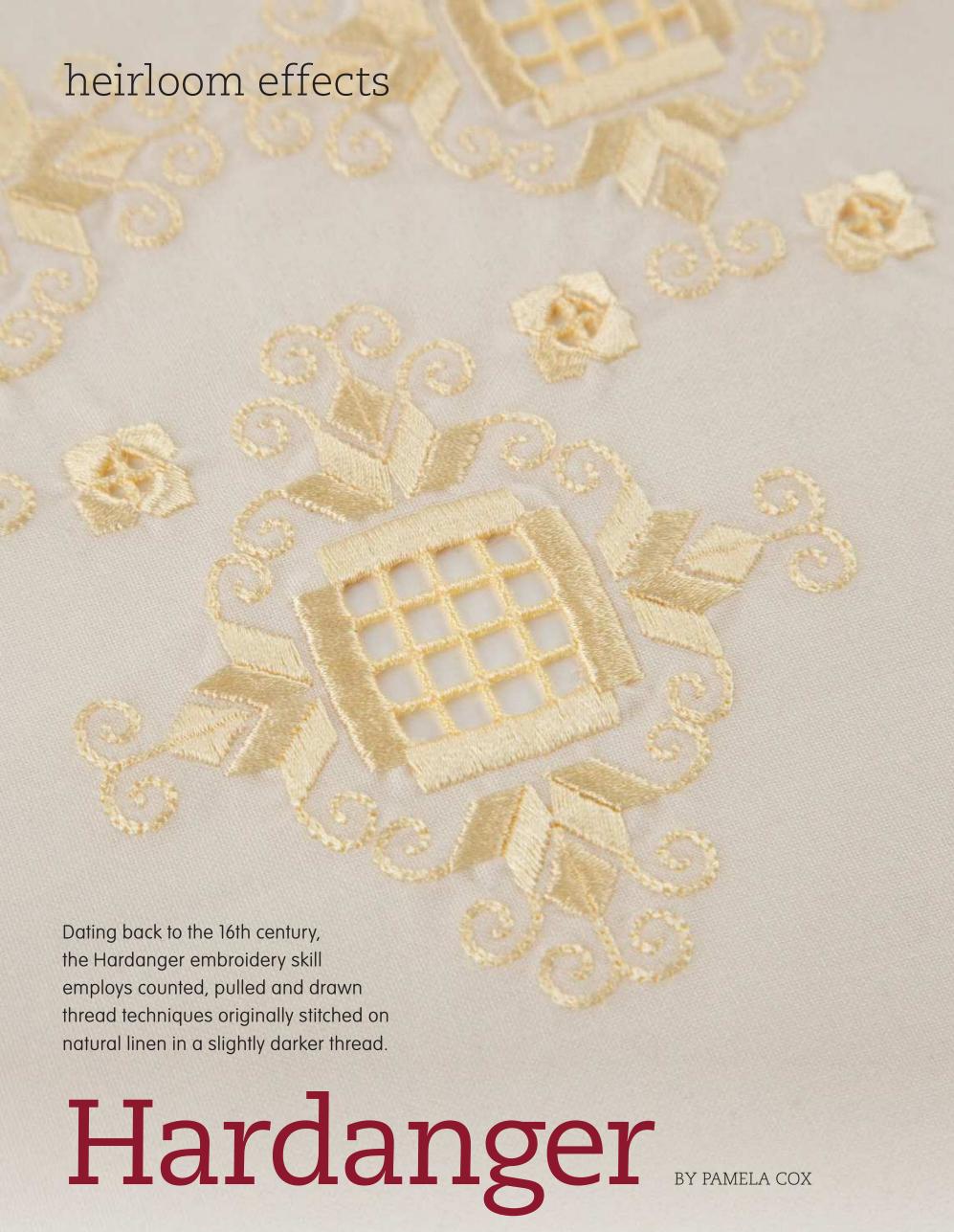
E

| Fill Density loose | Fill Density close | 3 passes at 0°, 60° & 90° |

F

| Satin no pattern | Satin pattern 1 pass | Satin pattern 2 passes |

heirloom effects

Dating back to the 16th century,
the Hardanger embroidery skill
employs counted, pulled and drawn
thread techniques originally stitched on
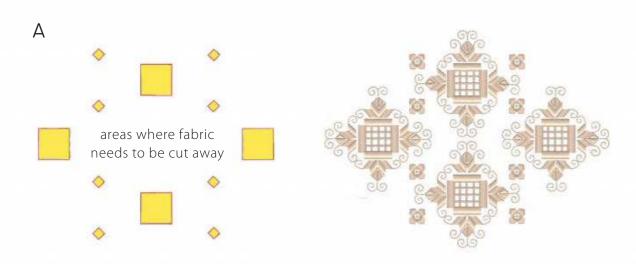natural linen in a slightly darker thread.

Hardanger

BY PAMELA COX

When whitewen became popular, this hand-embroidered skill also followed the white on white trend. Traditionally, Hardanger designs are symmetrical and incorporate basic geometric shapes: a single element combines to form larger patterns. To create interest, stitching angles are sometimes changed within the sequence, allowing different light reflections. Some elements might be layered to create varying heights and focal points. Spaces between elements are pulled together or certain fabric fibers are removed, creating openings in the fabric.
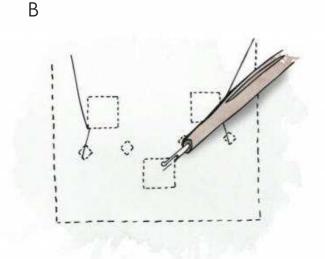
MODERN INTERPRETATION

Hardanger has been easy to adapt to machine embroidery, and there are a large number of embroidery designs available for purchase. Embroidery machines are very capable of constructing satin stitches, changing stitch angles and even layering stitches for a padded effect.

SPECIAL SUPPLIES

Sharp, new topstitch needles are recommended since many Hardanger collections use dense stitches. Use a quality lightweight tear-away or cut-away stabilizer under the foundation fabric. However, if the embroidery design includes areas that cut the foundation fabric away, a fabric-like water-soluble stabilizer is preferred.

A

areas where fabric needs to be cut away

B

TECHNIQUE

Hoop stabilizer and baste the fabric in place.

Generally, the first color stop outlines areas where the fabric will be removed, if applicable **(A)**.

If so, remove the hoop from the machine and lay it on a hard, flat surface. Gently insert a seam ripper in between the fabric and water-soluble stabilizer layers, slicing a small opening just big enough to fit the tip of small sharp scissors **(B)**.

Cut out fabric along the inside of the stitched line, leaving the stabilizer intact. Use tweezers to help lift and hold small sections of fabric.

Once all the areas are removed, return the hoop to the machine and finish embroidering the design. Rinse to completely remove the excess stabilizer.

Heavier weight fabrics, such as suede, which isn't washable, are also an effective foundation for Hardanger. In this case, both the fabric *and* stabilizer are cut away from the indicated areas. To embroider, hoop cut-away stabilizer and use spray adhesive to secure the fabric. Float a piece of heat-away stabilizer under the hoop, and secure it with pins, if appropriate, well out of the path of stitching.

After the specific areas have been embroidered, remove the excess heat-away stabilizer prior to completing the embroidery. Heat-away can easily be torn from the heavier margins of anchoring borders.

Return to the machine and finish. Melt the film inside the grid using a hot iron and gently remove with sharp tweezers. Protect the fabric with a pressing cloth to ensure that the hot iron only touches the grid area.

APPLICATIONS
Traditionally used for home linens, Hardanger also provides unique details on throw pillows or totes. Try combining designs to create a large overall effect or experimenting on non-traditional fabrics, such as denim.

Hardanger also provides striking accents on garments either as a border along hems, side seams or even on garment sleeves. ℰ

DESIGNS
Various Hardanger samples: Mar-Lena Embroidery Designs, Hardanger in Colour; oregonpatchworks.com

FABRIC FIRST

Choose tightly woven fabrics, such as cotton and linen, as they look traditional and work well for Hardanger designs. Osnaburg fabric is a plain-weave fabric that's similar to canvas and has a traditional feel that complements the look of Hardanger embroidery. Add stability to fabrics that easily ravel by placing a second layer of fabric under the stabilizer. Or experiment with different fabric types to create a variety of different looks.
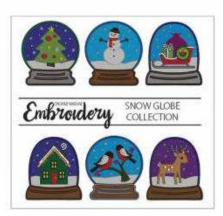

GETTY IMAGES/KATSUMI MUROUCHI

Celebrate winter wonder with
a freestanding lace ice skate, featuring
beautiful scrollwork embroidery, trimmed with
faux white fur and full of woodland whimsy.

Ornate Skate

BY RAMONA BAIRD

MATERIALS

Supplies listed are enough to make one 2½"×6"×6½" skate.

+ Stabilizer: fabric-like water-soluble & liquid fabric (optional; See "Sources.")
+ 2"×8" rectangle of white faux fur
+ ¾"×5" rectangle of ¾"-thick Styrofoam
+ 16" length of ⅝"-wide white satin ribbon
+ 2 yards of ¼"-wide silver metallic ribbon
+ Thread: silver metallic embroidery, white 40-wt. polyester embroidery & white bobbin
+ Hot glue gun & glue sticks
+ Craft glue
+ Plastic food wrap
+ Pins: appliqué & old quilting pins
+ White tissue paper
+ Pinnable surface (such as a cardboard cutting board)
+ Two ½"-diameter silver jingle bells
+ FSL ice skate designs (Sizes vary from 2.30"×4.36" to 4.93"×7.02"; see "Designs")

EMBROIDER

• Download the Ornate Skate designs from cmemag.com/freebies. Load the designs onto the machine.

• Thread the needle with white polyester embroidery thread and the bobbin with matching bobbin thread.

• Hoop two pieces of fabric-like water-soluble stabilizer. Place the hoop onto the machine.

• Embroider one back. Remove the hoop from the machine and the stabilizer from the hoop. Trim away the excess stabilizer close to each design perimeter.

• Repeat to embroider a second skate back, one tongue, one outside boot and one inside boot, changing to silver metallic thread to embroider the outer boot scrollwork detail.

• Duplicate the blade design on the machine screen, and then mirror one design.

• Hoop two pieces of fabric-like water-soluble stabilizer. Place the hoop onto the machine.

• Embroider the right and left blade in one hooping if possible, using silver metallic thread as an accent and outer satin stitching. Remove the hoop from the machine and the stabilizer from the hoop. Trim away the excess stabilizer close to each design perimeter.
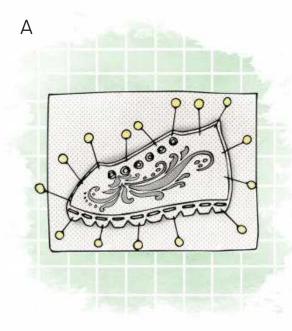
• Repeat to embroider a right and left sole.
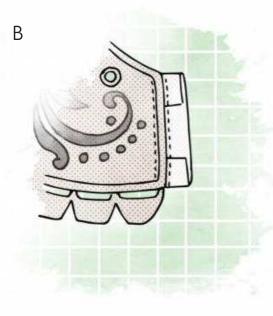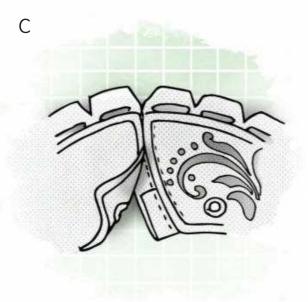
PREPARE

• Print a template for each design piece, making sure to mirror the sole and blade to create a right and left template. Cut out each design template approximately ½" from the design perimeter.

• Position each template right side up on a pinnable surface, such as a cardboard cutting board. Cover the template with two pieces of plastic food wrap; pin to secure.

• Soak the outer boot in water until the stabilizer begins to dissolve, leaving most of the stabilizer in the design. Pat the design with a paper towel to remove the excess water.
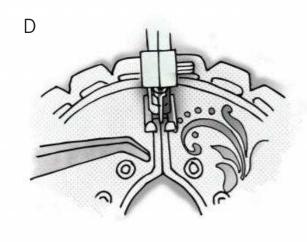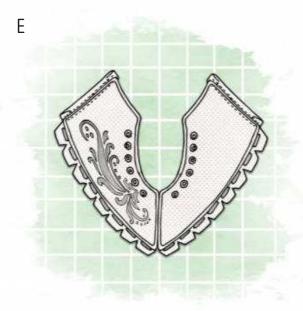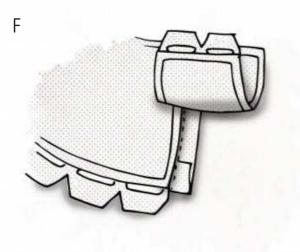
A

B

C

- To block the design, position the outer boot over the corresponding template. Using old quilting pins inserted at an angle, secure the design outline with the template outline, making sure it matches exactly **(A).**

- Repeat to block the remaining designs.

- Allow the designs to dry overnight.

- Once dry, the designs should be stiff, yet pliable. The boot tabs should bend easily, but the tabs should be stiff. If too much stabilizer was removed, spray the pieces with liquid fabric stabilizer and allow to dry overnight.

D

E
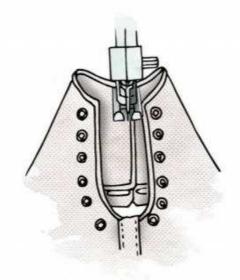
CONSTRUCT
- From the satin ribbon, cut one 4" length. Press each short end ½" toward the wrong side; pin.

- Center the outer-boot center-front edge right side up over the ribbon wrong side, aligning the boot upper edge with one ribbon folded short end; pin.

- Select a 2.5mm stitch length. Edgestitch the outer boot along the inner edge of the center-front satin stitching. If needed, adjust the ribbon lower folded edge to align with the boot lower edge.
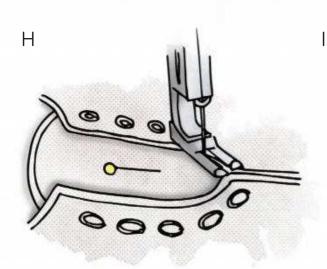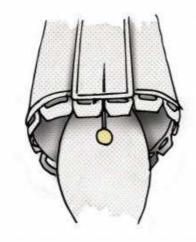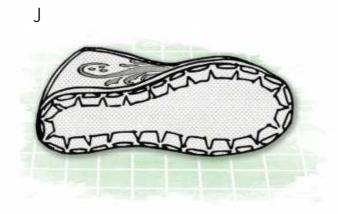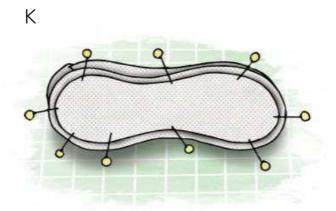
F

G

H

I

- Edgestitch along the outer edge of the center-front satin stitching **(B).**

- Position the inner boot right side up over the ribbon wrong side, abutting the outer-boot and inner-boot lower-edge center fronts **(C).**

- Begin edgestitching the inner boot along the outer edge of the center-front satin stitching and ending with the needle down at the point where the center fronts separate.

- Raise the presser foot and adjust the inner boot to abut the center fronts, using a pair of tweezers if necessary, and then continue stitching **(D).**

- Repeat to finish stitching the outer- and inner-boot center fronts.

- Repeat to stitch a 6" ribbon length to the outer- and inner-boot center back **(E).**

- Position the left skate-back edge over the inner-boot center back, aligning the satin stitching and upper and lower edges **(F).**

- Edgestitch to the inner edge of the left skate-back satin stitching.

- Position the right skate-back edge over the outer-boot center back, aligning the satin stitching and upper and lower edges.

- Turn the boot wrong side out. Edgestitch the inner edge of the right skate-back satin stitching **(G).**

- Edgestitch the left and right skate-back outer satin stitching.

- Turn the skate right side out.

- Carefully fold the tongue lower edge in half lengthwise with wrong sides together; pin along the foldline.

- Place the tongue right side facing the skate wrong side, aligning the pin with the boot center-front seam and extending the tongue upper edge ⅜" above the boot upper edge.

- Edgestitch the boot along the center-front seam upper edge at the boot curve, beginning and ending just below each lower eyelet **(H).**

- Carefully fold the sole lower edge in half lengthwise with right sides together; pin along the foldline.

- Position the inner sole and boot with wrong sides together, aligning the pin with the boot center back and abutting the satin stitching **(I).**

- Apply a small amount of hot glue to the skate-back center-tab wrong side. Press the tab and sole together until the glue is dry.

- Repeat to glue the remaining boot tabs to the sole one at a time, making sure the glue doesn't extend beyond the tabs toward the satin stitching **(J).**

- Carefully fold the remaining outer sole lower edge in half lengthwise with wrong sides together; pin along the foldline.

- Position the outer sole over the inner sole with wrong sides together, aligning the pin with the boot center back and making sure the outer edges match.

- Insert pins through the outer sole and boot to align the outer and inner soles **(K).**

- Thread a hand sewing needle with a length of white polyester embroidery thread; knot the end.

- Insert the needle into the boot right-side lower edge and through to the same point on the sole **(L).**
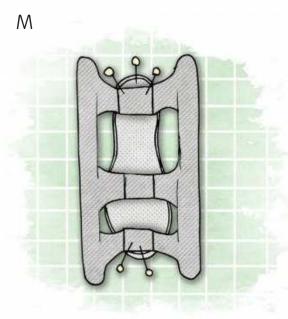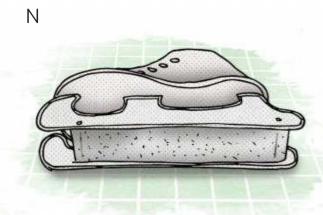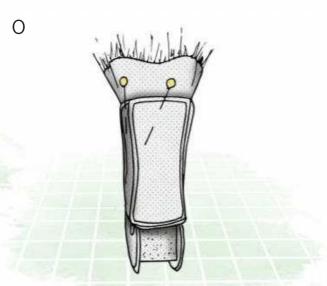
J

K

L

- Stitch the soles together along the entire perimeter using a ladder stitch.

- Pin-mark the boot center front and back along the outer-sole perimeter.

- Place the skate over a cylindrical object, such as a spray can, through the ankle opening.

- Position one blade wrong side up on a flat work surface. Apply hot glue to each tab wrong side. Position the remaining blade wrong side up over the first blade, aligning the tabs; allow the glue to dry.

- Apply hot glue to the blade tabs on the right side. Center the blades over the outer sole, aligning the tab centers with the pin-marks **(M).**

- Hold the tabs until the glue dries.

- Apply an even layer of craft glue along the Styrofoam long, narrow sides.

- Insert the Styrofoam centered between the blades and even with the blade lower edges.

- Insert several appliqué pins into the blade satin-stitching edges at inconspicuous places to help secure the Styrofoam **(N).**

- Allow the glue to dry overnight.

M

N

O

FINISH

- Fold the faux fur rectangle in half widthwise with right sides together; pin along the foldline.

- Position one fur long edge ⅜" inside the skate with wrong side together, aligning the pin mark with the skate center back; pin. Create soft folds along the fur to align the short edges just beyond the outer- and inner-boot front edges; pin **(O).**

- Hand tack the fur in place along the skate upper edge.

- Crumple sheets of tissue paper and insert into the skate to create a firm shape. Begin stuffing the toe, heel, and then up toward the ankle just below the upper eyelet.

- Lace the skate with silver ribbon; tie a bow. Attach one jingle bell to each ribbon end. Trim the ribbon ends 1½" beyond the bell. Tuck the ribbon ends above the tongue, but below the boot.

- Insert a faux pinecone, holly, pine or berries into the skate as desired. **𝓔**

DESIGNS
Download the Ornate Skate designs from cmemag.com/freebies until Dec. 31, 2018. The design will be available after the expiration date at embroiderydesigns.com.

Let it Glow

BY SUE O'VERY

Light up your next holiday gathering with an illuminated fleece scarf. Easily add a stocking and Christmas tree appliqué design, and then add readymade LED string lights for extra festive cheer.

MATERIALS

Supplies listed are enough to make one 6"×70" scarf.

+ ¾ yard of fleece
+ Fabric scraps in brown, green, yellow, red & blue (appliqués)
+ ¼ yard of 20"-wide fusible web
+ Two 7"×9" rectangles of fusible woven interfacing
+ Lightweight cut-away stabilizer
+ Needles: size 75/11 embroidery, size 80/12 universal & hand sewing
+ Thread: 60-wt. bobbin, all-purpose & embroidery
+ Scissors: appliqué & small, sharp
+ Mini iron (optional)
+ Rotary cutting system
+ Walking, roller or dual-feed presser foot
+ 6' length of 20 multi-colored micro LED battery-powered string lights (See "Source.")
+ Stocking & Christmas Tree appliqué designs (approx. 4.83"×6.23" & 4.37"×6.85"; see "Designs.")

PREPARE
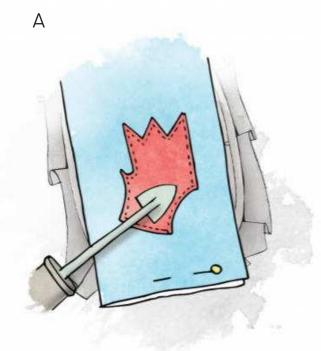
• From the fleece, cut two 7"× the fabric width rectangles for the scarf outer and lining panels, two 7" squares for the scarf fringe and two 5"×7" rectangles for the pockets.

• From the fabric scraps and fusible web, cut one 2½" brown square for the tree trunk, one 5"×6" green rectangle for the tree, one 2"×3" green rectangle for the stocking toe, one 2½" yellow square for the tree star, one 4"×6" yellow rectangle for the stocking cuff, one 5½"×6½" red rectangle for the stocking and one 2½"×3½" blue rectangle for the stocking heel.

• Adhere the fusible web pieces to the corresponding appliqué pieces following the manufacturer's instructions. Remove the paper backing from each appliqué piece.

• Following the manufacturer's instructions, adhere one interfacing rectangle to each outer-scarf short end ½" from the end.
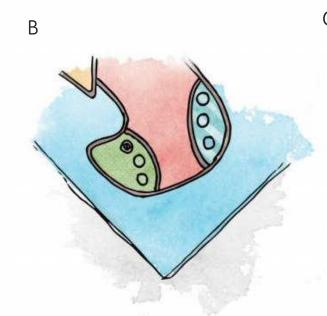
EMBROIDER

• Download the Let It Glow appliqué designs from cmemag.com/freebies. Load the designs onto the machine. Open the stocking design on the machine screen.

• Install an embroidery needle into the machine. Thread the needle with black embroidery thread and the bobbin with black bobbin thread.

• Hoop a piece of cut-away stabilizer. Center one outer-scarf short end right side up over the hoop, aligning the short end with the hoop lower edge. Pin the scarf perimeter to secure.

• Place the hoop onto the machine. Embroider the stocking placement stitches.

• Center the stocking rectangle right side up over the placement stitches. Embroider the tacking stitches.
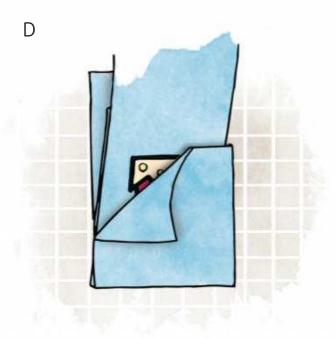
A

• Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Using appliqué scissors, carefully trim the stocking fabric as close to the tacking stitches as possible.

• Using a mini iron, if applicable, press to fuse the stocking to the fleece **(A).**

• Repeat to attach the stocking heel, toe and cuff appliqué pieces.

• Embroider the outline stitches and light holes, changing thread colors as desired.
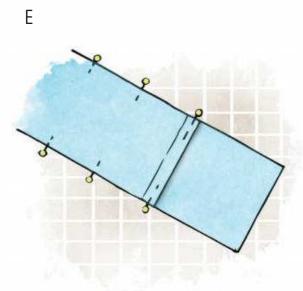
B

C

D

- Remove the hoop from the machine and the stabilizer from the hoop. Remove the pins. Trim the stabilizer just beyond the design perimeter.

- Using small, sharp scissors, punch a hole through each light hole. Remove small amounts of the fabric layers as needed **(B).**

- Repeat to embroider the tree design on the opposite scarf end, using the corresponding appliqué pieces to complete.
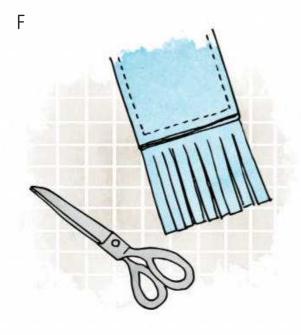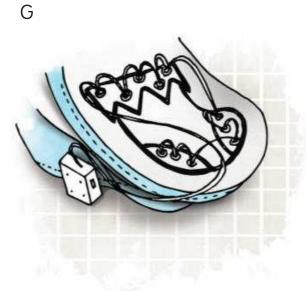
CONSTRUCT
Use ½" seam allowances unless otherwise noted.

- Install a universal needle and walking, roller or dual-feed presser foot onto the machine. Thread the needle and bobbin with all-purpose thread.

- Draw a straight line parallel to and 1" below the stocking lower edge; cut along the line.

- Repeat to cut 1" below the tree lower edge **(C).**

- Position one pocket rectangle right side up over one scarf-end wrong side, aligning the long and short edges; pin.

- Position one fringe rectangle wrong side up over the scarf-end right side, aligning the long and short edges; pin **(D).**

- Stitch along the scarf short end; press flat. Press the fringe rectangle open with the right side facing up.

- Repeat to attach the remaining pocket and fringe rectangle to the opposite scarf end.

- Measure the scarf from one short-end seamline to the opposite short-end seamline; add 1", and then record. Trim the scarf-lining rectangle length to the recorded measurement.

- Center the scarf lining over the outer scarf with right sides together, extending each lining short end ½" beyond the outer-scarf/fringe seamline; pin **(E).**

E

F

G

- Stitch the scarf lining long edges.

- Cut each fringe rectangle from the short end up to, but not through, the seam allowance, spacing the cuts ½" apart **(F).**

- Turn the scarf right side out through one short-end opening; press flat.

- Turn one scarf short end wrong side out to expose the design wrong side.

- Insert the LED lights into each design light hole. Twist the light wires together between light holes to decrease the wire slack **(G).**

- Place the battery inside the pocket. Activate the lights following the manufacturer's instructions. *Ɛ*

DESIGNS
Download the Let It Glow appliqué designs from cmemag.com/freebies until Dec. 31, 2018. The design will be available after the expiration date at sueoverydesigns.com.

SOURCE
Amazon.com carries Micro LED Battery Powered String Lights: amazon.com.

Download the Let It Glow appliqué designs

from cmemag.com/ freebies until Dec. 31, 2018. Purchase the design at sueoverydesigns.com after the expiration date.
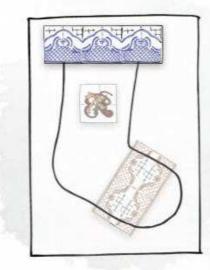
White Christmas

BY KANDI CHRISTIAN

Create instant family heirlooms with traditional all-white stockings using linen and silk batiste fabric embellished with lace embroidery and custom monograms.

A

B

Linen Stocking

Add a monogram and wing-needle lace embroidery to the cuff and toe for a classic stocking that's perfect for your mantel.

MATERIALS

+ ¾ yard of white linen
+ ½ yard of white cotton batiste or lawn (lining)
+ Stabilizer: lightweight tear-away & heavyweight water-soluble
+ Thread: bobbin, white all-purpose & white embroidery
+ Needles: size 80/12 embroidery, size 80/12 sharp & wing needle (size according to embroidery design instructions)
+ Removable fabric marker
+ Small scissors
+ Embroidery designs: wing-needle lace edging, wing-needle lace insertion & monogram (See "Designs.")

PREPARE

• From the linen, cut two 21"×25" rectangles and one 1"×5" strip. Designate one rectangle as the front panel and the other as the back panel.

• From the lining, cut two 11"×18" rectangles.

• Download the White Christmas stocking pattern at cmemag.com/freebies. Print, tile and cut out.

• Position the front panel right side up on a flat work surface. Center the stocking pattern over the panel, aligning the panel upper short edge 7" above the pattern upper edge. Trace the stocking pattern onto the front panel right and wrong sides using a removable fabric marker.

• Position the back panel right side up on a flat work surface. Draw a line 7" from and parallel to one rectangle short edge.

• Fold each lining rectangle short edge ½" toward the wrong side; press.

EMBROIDER

• Print templates for all the designs. If re-hooping is necessary to complete the embroidery, print multiple templates.

• Position the front panel right side up on a flat work surface. Center the monogram template within the stocking perimeter. Position the lace-insertion template over the stocking toe, aligning one design long edge approximately ½" from the toe end; pin **(A)**.

• Install a wing needle into the machine. Thread the needle with white embroidery thread and the bobbin with white bobbin thread.

• Hoop the front panel with a piece of water-soluble stabilizer, centering the lace-insertion template within the hoop. Place the hoop onto the machine.

• Align the needle with the template center. Remove the template. Embroider the lace-insertion design following the manufacturer's instructions.

• Remove the hoop from the machine and the fabric from the hoop. Carefully tear away the excess stabilizer from the design perimeter.

• Repeat to embroider the monogram using an embroidery needle and tear-away stabilizer.

• Position the front panel wrong side up on a flat work surface. Center the lace-edging template over the stocking upper edge to mimic the final cuff. Once satisfied with the placement, flip the lace-edging template vertically, making sure the design straight edge aligns with the stocking upper edge; pin **(B)**.

• Install a wing needle into the machine.

- Hoop a piece of water-soluble stabilizer and front panel with the wrong side facing up, centering the lace-edging template within the hoop. Place the hoop onto the machine.

- Align the needle with the template center. Remove the template. Embroider the lace-edging design following the manufacturer's instructions.

- Remove the hoop from the machine and the fabric from the hoop. Trim away the excess stabilizer from the design perimeter.

- Repeat to embroider the lace-edging design on the back-panel wrong side, centering the design on the fabric and aligning the design straight edge with the horizontal line on the fabric.
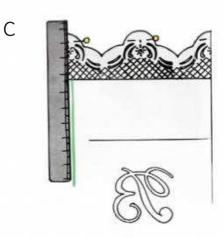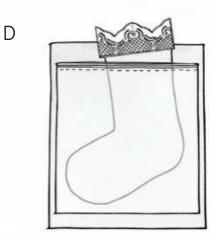
- Designate the lace-edging designs as the cuffs.

- Remove the water-soluble stabilizer from each cuff following the manufacturer's instructions; let the cuffs dry.

CONSTRUCT
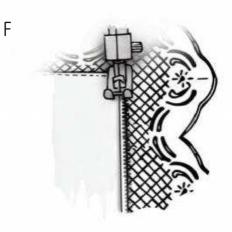
- Install a sharp needle into the machine.

- Position the front panel wrong side up on a flat work surface. Draw a line to connect the left stocking edge with the design upper edge, following the stocking angle **(C)**.

- Repeat to draw a line connecting the right stocking edge with the design upper edge.

- Position the front panel right side up on a flat work surface. Position the back panel wrong side up over the front, making sure to align the cuff upper and side edges.

- Position one lining rectangle right side up over the back panel, aligning the folded edge just below the cuff straight edge. Position the remaining lining rectangle wrong side up over the previous lining rectangle right side, aligning the edges **(D)**.

- Turn all the layers over as one piece, positioning the front panel wrong side up on a flat work surface. Smooth flat as needed; pin.

- Stitch along the stocking perimeter line, beginning and ending ½" below the stocking upper edge. Trim the seam allowance to ¼", and then clip the curves.

- Remove the fabric marker following the manufacturer's instructions except from the cuffs. Press flat.

- Turn the stocking right side out through the front and back panel upper-edge opening.

- Fold back the stocking upper edges to expose the lining. Unfold the lining upper edges.
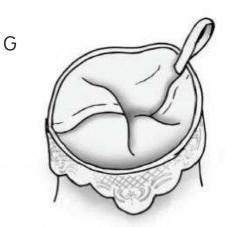
C

D

E

F

G

- Finish stitching each lining long edge following the previous stitching line and ending at the lining upper edge, making sure not to catch the outer stocking within the stitching.

- Fold the lining along the previous foldline; press.

- Clip into each stocking seam allowance up to, but not through, the stitching line even with the lining folded upper edge **(E).**

- Edgestitch the front and back lining folded upper edge to the corresponding stocking piece, catching the slit lower edge within the stitching **(F).**

- Position the cuffs with right sides together; pin. Stitch each cuff short edge.

- Finish the seam allowances as desired; press open.

- Fold the cuff wrong side toward the stocking right side, exposing the design right side along the stocking upper edge.

FINISH
- Fold the linen strip in half lengthwise with wrong sides together; press, and then unfold. Fold each strip long edge to the center foldline with wrong sides together; press. Fold in half lengthwise along the center foldline; press.

- Fold the strip in half widthwise; press.

- Insert the strip into the stocking along the back seamline, aligning the short ends approximately ½" from the stocking upper edge; pin. Hand stitch the short end to the stocking lining to secure **(G).**

Silk Stocking

For high-end holiday decor, use silk batiste fabric to create a stocking decorated with delicate lace designs and a monogram.

MATERIALS
+ ½ yard each of white silk batiste & cotton batiste or lawn (lining)
+ ¼ yard of cotton netting
+ Stabilizer: lightweight tear-away & heavyweight water-soluble
+ Temporary spray adhesive
+ Thread: bobbin, white all-purpose & white embroidery
+ Needles: size 75/11 embroidery & size 75/11 sharp
+ Silk pins
+ Small scissors
+ Tissue or pattern paper
+ Embroidery designs: lace edging, coordinating scroll, & monogram (See "Designs.")

PREPARE
- From the silk batiste, cut or tear two 11"×18" rectangles and one 1"×5" strip. Designate one rectangle as the front panel and the other as the back panel.

- From the lining, cut two 11"×18" rectangles.

- From the netting, cut two 9"×12" squares.

- Download the White Christmas stocking pattern from cmemag.com/freebies. Print, tile and cut out the pattern.

- Trace the stocking pattern onto a piece of tissue or pattern paper.

- Center the front panel right side up over the tissue pattern.

Tip
Instead of cutting silk batiste, easily tear the fabric for a straight and accurate piece. From the lining, cut two 11"×18" rectangles.
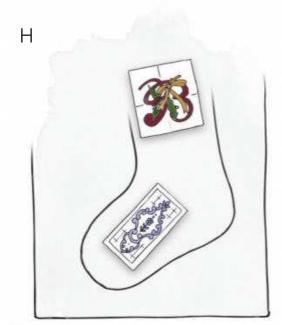
EMBROIDER
- Print all the design templates. If re-hooping is necessary to complete the embroidery, print multiple templates.

- Position the front panel right side up on a flat work surface. Spray the monogram template wrong side with temporary adhesive. Center the monogram template within the stocking perimeter.
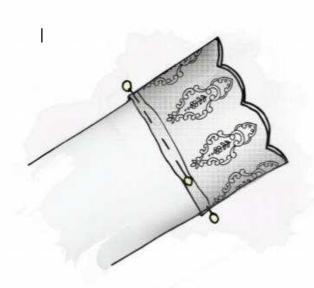
- Repeat to center the scroll template over the stocking toe **(H).**

- Install an embroidery needle into the machine. Thread the needle with embroidery thread and the bobbin with bobbin thread.

- Hoop the front panel with a piece of tear-away stabilizer, centering the monogram template within the hoop. Place the hoop onto the machine.

- Align the needle with the template center. Remove the template. Embroider the monogram design.

- Remove the hoop from the machine and the fabric from the hoop. Carefully tear away the excess stabilizer from the design perimeter.

- Repeat to embroider the scroll design on the stocking toe.

- Hoop one netting rectangle with a piece of water-soluble stabilizer. Place the hoop onto the machine.

- Embroider the lace edging design following the manufacturer's instructions.

- Remove the hoop from the machine and the fabric from the hoop. Trim away the excess stabilizer from the design perimeter.

- Repeat to embroider a second lace-edging design. Designate the lace-edging designs as the cuffs.

- Remove the water-soluble stabilizer from each cuff following the manufacturer's instructions; let the cuffs dry.

CONSTRUCT

- Position the back panel right side up on a flat work surface.

- Position the front panel wrong side up over the back panel. Position one lining rectangle right side up over the front panel. Position the remaining lining rectangle wrong side up over the first lining rectangle.

- Turn all the layers over as one piece, positioning the back panel wrong side up. Smooth flat as needed; pin.

- Center the tissue-stocking pattern over the back panel, using the designs to position the pattern correctly; pin.

- Stitch along the stocking pattern perimeter, beginning and ending 1" below the stocking upper edge.

- Cut all the fabric layers along the stocking-pattern upper edge. Remove the pattern.

- Trim the seam allowances to ¼", and then clip the curves. Turn the stocking right side out through the front and back panel upper-edge opening.

- Fold back the stocking upper edges to expose the lining.

- Finish stitching each lining long edge following the previous stitching line and ending at the lining upper edge, and making sure not to catch the outer stocking within the stitching.

- Repeat to stitch the stocking front and back long edges.

- Fold the lining and outer-stocking upper edges ½" toward the lining wrong side; pin.

- Position the cuff pieces with right sides together. Stitch along the short ends to create one continuous piece.

- Position the cuff straight edge ¼" beyond the stocking upper edge with right sides together; pin **(I).**

- Stitch the cuff close to the raw edge.

H

I

- Fold the cuff wrong side toward the stocking right side, exposing the design right side along the stocking upper edge.

FINISH

- Create the stocking hanger from the silk strip and attach it to the stocking per the linen stocking instructions. 🅔

DESIGNS
Lace edging & scroll: Sew Timeless, Lovely Lace collection (#15 & Center Scroll Small); sewtimeless.com

Monogram: Sew Timeless, Christmas Dress Alphabet collection; sewtimeless.com

Wing-needle lace edging & insertion: Sew Timeless, Faux Swiss Lace collection (#11 & #12); sewtimeless.com

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Merry Mantel

BY SUE O'VERY

Decorate your home with a sophisticated yet fun mantel scarf featuring Santa Claus and his reindeer. Learn how to easily embellish the project with organza snowflakes, hot-fix crystals and beading.

Supplies listed are enough to make one mantel scarf.

+ Two 7"×9" rectangles of white organza

+ Six 12"×19" rectangles of white linen

+ 2 yards of 3mm bead string

+ Stabilizer: lightweight tear-away & paper-release adhesive tear-away

+ Thread: all-purpose, bobbin & embroidery

+ Needles: size 75/11 embroidery, size 80/12 universal & hand sewing

+ Removable fabric marker

+ Rotary cutting system

+ 5"-long scissors

+ Point turner

+ Hot-fix crystals & setting tool

+ 5×7 hoop

+ Merry Mantel embroidery designs (Sizes range from 3.53"×4.18" to 5.11"×7"; see "Designs")

Download the Merry Mantel embroidery designs from cmemag.com/freebies until Dec. 31, 2018. Purchase the design at sueoverydesigns.com after the expiration date.

EMBROIDER

- Download the Merry Mantel embroidery designs from cmemag. com/freebies. Load the designs onto the machine.

- Install the embroidery needle into the machine. Thread the needle and bobbin with matching embroidery thread.
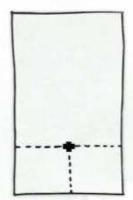
- Hoop two organza rectangles together. Place the hoop onto the machine. Embroider the snowflakes.

- Remove the hoop from the machine and the fabric from the hoop. Using 5"-long scissors, carefully trim the stabilizer $\frac{1}{16}$" from each design perimeter; set aside **(A).**

- Thread the needle with embroidery thread and the bobbin with bobbin thread.

- Position one linen rectangle right side up on a flat work surface. Designate one rectangle short end as the lower edge. Measure and mark the design centerlines 5½" from the lower edge at the lengthwise center using a removable fabric marker **(B).**

- Hoop a piece of paper-release adhesive tear-away stabilizer with the paper side facing up. Score the paper along the hoop inner perimeter. Remove the paper to expose the
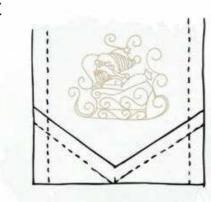
A

B

C

D

adhesive. Mark the hoop centerlines using a removable fabric marker.

- Position the linen rectangle right side up over the hooped stabilizer, aligning the fabric and stabilizer design centerlines; finger-press to secure.

- Place the hoop onto the machine. Float a piece of lightweight tearaway stabilizer under the hoop.

- Embroider the Santa Claus design. Remove the hoop from the machine and the stabilizer from the hoop.

- Carefully tear away the stabilizer from the design perimeter.

- Repeat to embroider the reindeer and red-nosed reindeer designs.

CONSTRUCT
Use ½" seam allowances.

- Install a universal needle into the machine. Thread the needle and bobbin with all-purpose thread.

- With right sides together, stitch the Santa Claus rectangle and one remaining linen rectangle along each long edge.

- Measure and mark 3" above the rectangle lower edge. Mark the rectangle lengthwise center along the lower edge. Draw a straight line connecting the centerline with each long-edge marking. Draw a stitching line ½" above the lines **(C).**

- Stitch along the upper line. Trim the excess fabric along the lower line.

- Turn the Santa Claus panel right side out, using a point turner to create a crisp lower-edge point. Press flat, making sure to avoid pressing the embroidery design.

- Fold the upper edges ½" toward the wrong side; press. Topstitch a scant ½" from the folded edges to close the opening.

- Repeat to construct the reindeer and red-nosed reindeer panels.

- Position snowflakes on each panel as desired. Hand or machine stitch the snowflake centers to secure.

- Embellish each panel with hot-fix crystals where desired, following the manufacturer's instructions.

- Position the Santa Claus panel on a flat work surface. Position the reindeer panel to the right of the first panel. Position the red-nosed reindeer panel to the right of the second panel.

- Hand stitch one beading length end to Santa Claus' hand **(D).**

- Repeat to stitch the opposite beading end to the red-nosed reindeer collar. Find the beading length center, and then stitch to the reindeer collar.
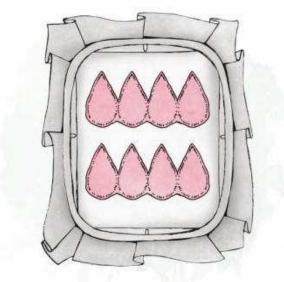
DESIGNS
Download the Merry Mantel embroidery designs from cmemag.com/freebies until Dec. 31, 2018. The designs will be available after the expiration date at sueoverydesigns.com.
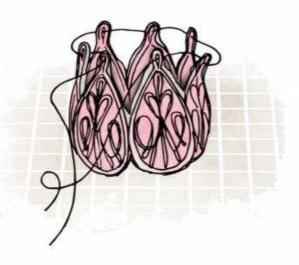
Puttin' on the Glitz

BY LINDA MARTIN

Create an in-the-hoop Mylar ornament cover with simple hand beading to add elegant shimmer and shine to your holiday décor.

A

B

C

MATERIALS

Supplies listed are enough to make one ornament.

+ 5"×7" rectangle of Mylar (See "Source.")
+ Fabric-like water-soluble stabilizer
+ Matching bobbin & embroidery thread
+ Needles: hand beading & size 75/11 embroidery
+ Beading thread
+ Beads: 4mm or 6mm seed & 8mm coordinating
+ 3"-diameter coordinating ball ornament
+ Clear tape
+ 5×7 or larger hoop
+ ITH ornament design (approx. 4.62"×6.10"; see "Design.")

Download the ITH Puttin' on the Glitz design from cmemag.com/freebies until Dec. 31, 2018. Purchase the design at sewazdesigns.com after the expiration date.

EMBROIDER

• Download the Puttin' on the Glitz design from cmemag.com/freebies. Load the designs onto the machine.

• Install a size 75/11 embroidery needle into the machine. Thread the needle with embroidery thread and the bobbin with matching bobbin thread.

• Hoop a piece of water-soluble stabilizer. Center the Mylar rectangle right side up over the stabilizer; secure each corner with clear tape. Place the hoop onto the machine.

• Embroider the design outlines. Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Carefully trim the excess Mylar close to each design perimeter **(A).**

• Place the hoop back onto the machine. Embroider the remaining design, changing thread colors as desired. Remove the hoop from the machine and the stabilizer from the hoop.

• Trim the stabilizer a scant ⅛" from each design perimeter.

CONSTRUCT

• Abut the two designs along one rounded side edge to create one continuous piece. Hand or machine stitch the abutting edges to secure **(B).**

Tip

Use a single thread color for a subtle look, or two to three thread colors for a more distinctive look.

• Thread a hand-sewing needle with a length of thread. Insert the needle through each design eyelet hole **(C).**

• Place the design over a ball ornament. Pull the thread to fit the design around the ornament; knot the thread ends to secure.

• Remove the remaining stabilizer from the design following the manufacturer's instructions. Hang to dry.

FINISH

• To construct the first beading row, thread a beading needle with a long length of beading thread; knot the end.

• Insert the needle through one design lower edge at the curved center. Add 20 small beads to the thread. Add one large bead, and then three small beads. Insert the needle back through the large bead. Add 20 small beads, and then

insert the needle through the adjacent design lower edge at the curved center. Add one large bead.

- Repeat to bead the remaining seven designs. Tie off at the first design to secure, making sure to add one large bead to complete the beading.

- To construct the second beading row, thread a beading needle with a long length of beading thread; knot the end.

- Insert the needle through the design lower edge at the curved point where two designs intersect. Add 20 small beads to the thread, and then insert the needle through the adjacent design lower-edge intersection. Add one large bead.

- Repeat to bead the remaining seven design intersections. Tie off at the first design intersection to secure, making sure to add one large bead to complete the beading. 🌀

DESIGN
Download the Puttin' on the Glitz design from cmemag.com/freebies until Dec. 31, 2018. The design will be available after the expiration date at sewazdesigns.com.

SOURCE
Heirlooms by Sharon carries Mylar:
heirloomsbysharon.com.

Try different beading sequences to change up the look.

Felt & Feathers

BY KATRINA WALKER

Needle-felted design elements
and hand-look wool thread add
an extra dimension to a high-end
shawl collar coat.

**BurdaStyle 11/2014
#110 (modified)**

WORKING WITH WOOL

Wool fabrics are arguably the most forgiving textiles for embroidery. The relatively open structure of the yarns and weave of the wool allows for embroidery designs to flow across the surface free of distortion, puckering and other issues that are often a problem with more tightly woven fabrics. The forgiving nature also allows wool to support a layering of different embellishment techniques, making it the perfect choice for a very special design incorporating both needle-felting and embroidery.

CHOOSING A JACKET PATTERN

Bold embellishment looks most attractive on a surface area that's large enough for the design to be proportionate in scale. Needle-felted motifs and heavy threads work best for large-scale designs, so a relatively large pattern piece is desirable. A jacket with a large cape-like collar, such as that featured in BurdaStyle #110 11/2014, is perfect for a bold design. For the featured sample, the pattern was modified slightly to allow the collar to lay flatter on the shoulder and better display the design embellishments.

BurdaStyle #110 11/2014 Jacket Pattern

NEEDLE-FELTING PROCESS

Many brands and models of embroidery machines offer a special needle-felting kit that allows the embroidery machine to mimic a needle-felting machine. Rather than using a needle and thread, a needle-felting kit features a special barbed needle and a small insert that replaces the bobbin and catches excess lint. Design files are created especially for this technique, either as decorative motifs or as all-over designs, such as the trellis pattern used for the featured coat.

Needle-felting needles create a design either by damaging or "distressing" the fabric (perfect with denim) or pushing loose fibers into the fabric structure, using the barbs on the needle. Nearly any kind of loose fiber is suitable to embellish with needle-felting —wool isn't a requirement. For the featured jacket collar, a variegated silk roving was used to a beautiful effect. Whatever fibers you choose, it's important to test the compatibility of the fabrics before beginning a large project to ensure you like what you see and the fabric is able to withstand the rigors of the needle-felting process. Backing the fabric with a fusible interfacing helps add structural support to the fabric, but the interfacing fibers may also be slightly visible. Create a test sample using the exact components (fabric, fibers and interfacing, if applicable) intended for the final project.
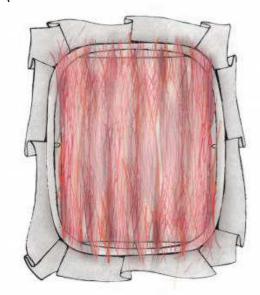
To create a needle-felted fabric using an embroidery machine, use the manufacturer's specially made needle-felting kit to adapt the machine. Follow the instructions carefully to ensure the machine is set up correctly. Use a design specially created for needle-felting for best results, as the "fill" pattern used to create the design must be especially dense and consistent in order to produce evenly-filled outlines and shapes.
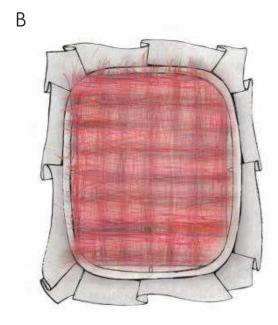
PREPARING THE FABRIC

Needle-felting by embroidery machine requires hooping the fabric right side down in the embroidery hoop without stabilizer. The needle-felting fiber is then placed on the wrong side of the fabric, pushed through to create a design on the right side. For an all-over design, evenly distribute the fiber to ensure a consistently clear design. For best results, a few simple steps are used to make this process a success.

First, spray the fabric wrong side with a temporary adhesive to keep the

A

B

fibers from migrating on the surface. Next, place a thin but complete (no gaps showing) layer of fiber in the hoop, with all of the fiber running in one direction **(A).** Spray a second layer of temporary adhesive onto the fiber in the hoop, and then place a second layer of fiber over the first, with the fibers running perpendicular to the first layer **(B).** Again, pay careful attention to ensure the fiber is evenly distributed with no gaps.

Finally, cover the fiber layers with a clear heat-removable or water-soluble topper and use hoop clips to secure the topper so it can't move during felting. Since the clear topper becomes perforated in the design areas, it is very easy to remove after

felting without heating or washing, so choose either kind. Using a topping for needle-felting isn't strictly necessary, but it's very helpful to secure the fiber during the felting process. If the fiber does shift during felting, NEVER reach into the felting area while the machine is moving! Felting needles are extremely sharp and can cause a very nasty injury.

Carefully place the hoop onto the embroidery machine, keeping the fibers and topper from shifting. Select the embroidery design and start the machine. No thread is needed; just the felting needle. When needle-felting a large area with multiple hoopings, such as a jacket collar, check the needle for any possible breaks or bends after each hooping. If the needle is damaged, it can tear or otherwise destroy the fabric, rather than embellishing it. For multiple hoopings, use the machine tools and/or embroidery templates to align the continuous designs just as for an embroidered design.

EMBROIDERING NEEDLE-FELTED FABRIC

Once the needle-felting process is completed, the fabric is ready for the embroidery stage of the design process. If the design is intended to repeat on both sides, create a stitching template by tracing off the collar pattern. Draw in the seam allowances along all edges. Print templates of each embroidery design and tape or glue in place. Be sure that the designs are visible from the reverse side or create a mirror-image template for the opposite side. Having a precise paper layout of the intended design increases the likelihood that both collar sides will be identical. For the featured sample, the two identical side pieces were created first, and then the back center motif was designed once the two collar pieces were sewn together.

WOOL THREAD EMBROIDERY

Twelve-weight wool thread creates a wonderfully soft, bold look for a dramatic jacket collar, but its heavy weight and loft make it necessary to consider several factors when choosing a compatible design. An ideal design for heavy wool thread is one with light density and relatively long individual stitch lengths. These stitch parameters allow the wool threads to lie naturally without compacting to display the unique physical characteristics of this beautiful thread. Open, long-stitch designs create less thread friction, which prevents excessive breakage. Additionally, the thread loft tends to blur fine details, so motifs featuring very simple design lines are best. The fuzzy wool threads are ideal for stitching a motif, such as a peacock feather, producing a soft look reminiscent of an actual feather.

Whenever a heavy thread is used for embroidery, a large topstitching needle is the best choice. For the featured sample, a size 100/16 topstitching needle was used. Although a size 90/14 needle is recommended for typical stitching with this thread, the higher speeds and greater abrasion that occur during machine embroidery require a deeper thread groove and larger eye.

STABILIZING & HOOPING

Prior to embroidery, reinforce the needle-felted collar pieces with a mediumweight woven fusible stabilizer to offer extra support and to help anchor the needle-felted embellishments more firmly. Cut out the collar pieces according to the pattern to make it easier to match them to the exact shape of the stitch templates created earlier. Hoop at least one layer of cut-away stabilizer, and baste the collar piece into the hoop with temporary spray adhesive and the in-the-hoop basting stitch option, if available.

Once the hooped collar is placed on the machine, check the design placement using the alignment tools, adjusting if necessary. Reduce the embroidery machine speed and begin the embroidery process. When embroidering the second collar piece, mirror or reverse the design so it's echoed correctly according to the design templates.

When embroidery of the individual collar pieces is complete, stitch the collar center-back seam. If there's a large non-embroidered area on the back of the assembled collar piece, consider creating a design specifically for that area. Create a design template of the collar back, arranging the embroidery designs in a pleasing manner. Hoop and stitch the back section of the collar in the same manner as the previous collar pieces.

ASSEMBLY

Once the collar is needle-felted and embroidered, continue with the jacket assembly according to the pattern guidesheet. 𝓔

Wrist Wrapping

BY JULIA GRIFFEY

Create the perfect accessory, and gift, with machine embroidered bracelet designs. Thermoplastic material acts as the base for the jewelry and faux suede gives it an upscale feel.

Bangles

Create fabric-wrapped bangles to add instant accessory style.

MATERIALS

Supplies listed are enough to make three bangles.

+ 8"×13" rectangle of ultrasuede fabric
+ 6"×12" rectangle of thermoplastic material (See "Source.")
+ Paper-release adhesive tear-away stabilizer
+ Three 12" lengths of ½"-wide twill tape
+ Thread: bobbin & embroidery
+ Hair dryer
+ Fabric glue
+ 5×7 hoop
+ Bangle embroidery design (approx. 4.87"×6.25"; see "Designs.")

PREPARE

• From the thermoplastic material, cut three 2"×12" rectangles.

• Using a hair dryer, warm one thermoplastic rectangle until soft, and then roll into a long coil **(A).** Connect the ends to create a continuous ring.

• Select a round, heat-resistant object larger than your wrist diameter. The featured bangles were shaped around a stainless-steel thermos lid.

Position the ring around the object and use the hair dryer to shape the ring into a smooth, consistent bangle **(B).** Allow the bangle to cool.
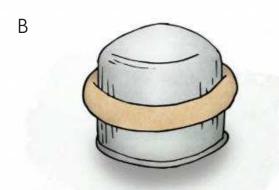
• Repeat to create the remaining two bangles.

EMBROIDER

• Download the Wrist Wrapping designs from cmemag.com/freebies until Dec. 31, 2018. Load the bangle design onto the machine.

• Hoop a piece of paper-release adhesive tear-away stabilizer. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

• Position the fabric rectangle right side up on a flat work surface. Designate one long edge as the upper edge. Mark the design center onto the left half of the rectangle. Repeat to mark a second design center onto the rectangle right half.
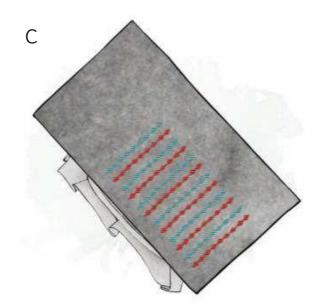
A

B

Download the Wrist Wrapping Bangle and Cuff designs from cmemag.com/freebies until Dec. 31, 2018. Purchase the designs at machineembroiderygeek.com after the expiration date.

- Position the rectangle right side up over the hooped stabilizer, centering the first design marking within the hoop; finger-press to secure.

- Place the hoop onto the machine. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the stabilizer from the hoop. Tear away the excess stabilizer from the design perimeter.

- Repeat to hoop and embroider the rectangle at the second design marking, making sure the two designs are properly aligned **(C).**

- Remove the hoop from the machine and the stabilizer from the hoop. Tear away the excess stabilizer from the design perimeter.

- Cut the embroidered rectangle into three strips measuring 1½"×12", centering the design within each strip.

FINISH
- Using a hair dryer, warm one bangle until tacky, and then wrap one embroidered strip right side up around the bangle. Continue heating and wrapping the strip around the bangle until completely covered.

C

- Using fabric glue, apply one twill-tape length to the bangle interior to cover the fabric raw edges; secure with paper clips until dry.

Cuff
Create a custom cuff covered with geometric embroidery fabric.

MATERIALS
Supplies listed are enough to make one cuff.
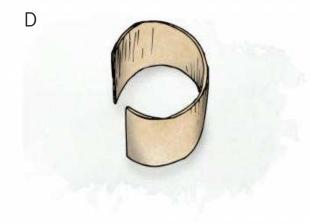
+ 9"×12" rectangle of plush upholstery fabric
+ 2"×10" rectangle of thermoplastic material (See "Sources.")
+ Paper-release adhesive tear-away stabilizer
+ Thread: bobbin & embroidery
+ Hair dryer
+ Fabric glue
+ ½"-wide twill tape (optional)
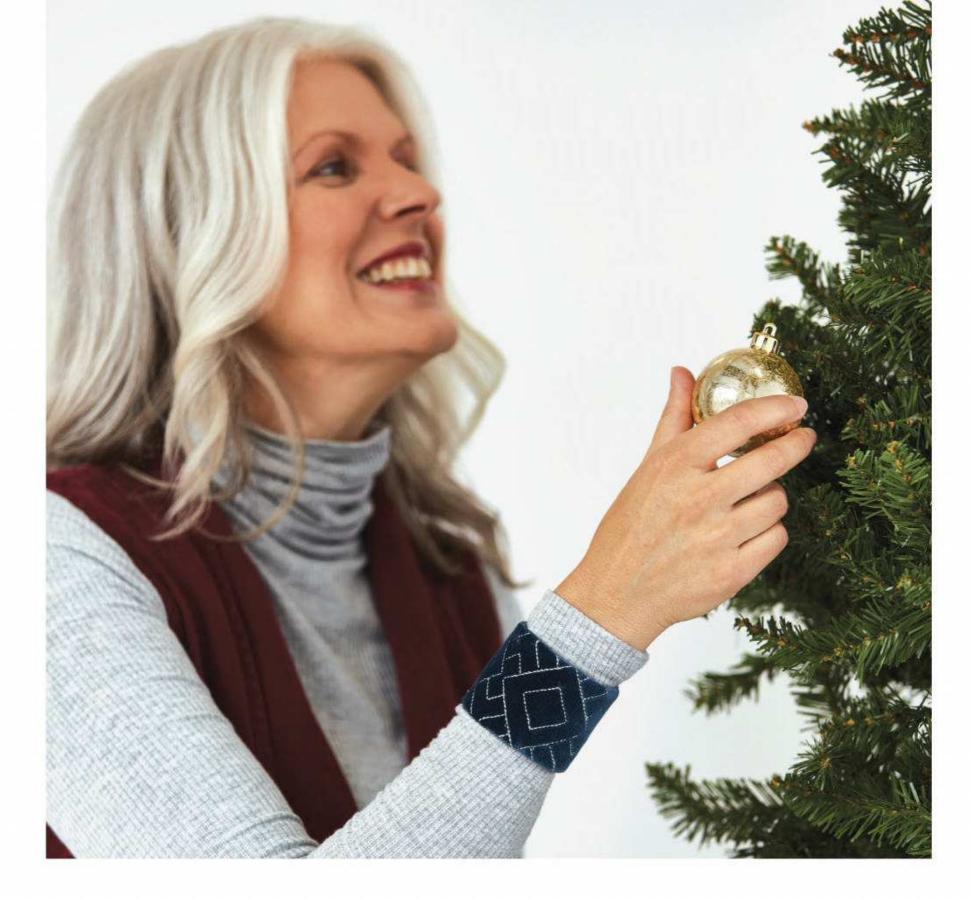+ Cuff embroidery design (approx. 2.63"×10.16"; see "Designs.")

D

PREPARE
- Select a round, heat-resistant object larger than your wrist diameter. The featured cuff was shaped around a stainless-steel thermos lid. Using a hair dryer, warm the thermoplastic rectangle until soft, and then wrap around the round object to form a cuff shape with a gap between the short ends. Allow the cuff to cool, and then remove from the object **(D).**

EMBROIDER
- Load the cuff design onto the machine.

- Hoop a piece of paper-release adhesive tear-away stabilizer. Score the paper along the hoop inner perimeter. Remove the paper to expose the adhesive.

- Center the fabric rectangle right side up over the hooped stabilizer; finger-press to secure.

- Place the hoop onto the machine. Embroider the design, changing thread colors as desired.

- Remove the hoop from the machine and the stabilizer from the hoop. Tear away the excess stabilizer from the design perimeter.

- Trim the embroidered rectangle to 2½"×10", centering the design within the panel.

FINISH

- Using a hair dryer, warm the cuff until tacky, and then wrap the embroidered rectangle right side up over the cuff, centering the design on the cuff right side.

- From the remaining fabric, cut a rectangle large enough to cover the cuff interior.

- Apply fabric glue to the fabric-rectangle wrong side. Center the rectangle on the cuff interior to cover the embroidered-rectangle raw edges.

- If using a fabric that ravels, use a piece of twill tape to cover the embroidered rectangle raw edges. *ɛ*

DESIGNS
Download the Wrist Wrapping bangle and cuff design from cmemag.com/freebies until Dec. 31, 2018. The designs will be available after the expiration date at machineembroiderygeek.com.

SOURCE
Worbla carries Worbla's Finest Art thermoplastic material: worbla.com.

Sweet Sweaters

BY KATE ZAYNARD

Jump on the "ugly Christmas sweater" trend with these in-the-hoop ornaments that add adorable whimsy to any Christmas tree.

MATERIALS

+ Two 5" squares of felt
+ Mediumweight tear-away stabilizer
+ 4" length of ⅜"-wide ribbon
+ Thread: bobbin & embroidery
+ Appliqué scissors
+ Embroidery or painters tape
+ ITH Christmas sweater embroidery design (approx. 3.29"×3.93"; see "Design")

EMBROIDER

• Download the Gingerbread Man design from cmemag.com/freebies until Dec. 31, 2018. Find the design after the expiration, and the rest of the collection, at shopsewitall.com. Load the design onto the machine

• Thread the machine with embroidery thread in the needle and bobbin thread in the bobbin.

• Hoop a piece of tear-away stabilizer. Place the hoop onto the machine.

• Embroider the first step to stitch the placement line.

• Remove the hoop from the machine, but don't remove the project from the hoop. Place a felt square over the placement lines, ensuring that all lines are completely covered. Tape the felt edges in place.

• Place the hoop onto the machine and embroider step two to tack down the felt.

• Remove the hoop from the machine, but don't remove the project from the hoop. Remove the tape, and then trim the felt outside the stitching line using appliqué scissors, staying as close to the stitches as possible without cutting them.

Tip

Use small, pointed scissors to cut out the underarm area first in straight lines from the edge, then use appliqué scissors to cut around the remainder of the perimeter.

- Place the hoop onto the machine and embroider the sweater design, trimming jump stitches and thread ends between colors. Stop when there are two steps remaining: a running-stitch outline and a satin-stitch outline.

- Remove the hoop from the machine, but don't remove the project from the hoop. Turn the hoop over and trim any remaining thread ends.

- Fold the ribbon in half and position it on the hoop wrong side with approximately ⅓ below the sweater neckline and the raw ends within the design perimeter **(A).** Tape in place along the fold.

- Place the remaining felt square over the project wrong side, ensuring all stitching lines are covered. Tape in place.

- Load a bobbin with thread that matches the upper thread. Place the hoop onto the machine and embroider the next step to tack the felt to the project.

A

- Remove the hoop from the machine, but don't remove the project from the hoop. Turn over the hoop and remove the tape securing the felt. Trim the felt just beyond the stitching line using appliqué scissors, staying as close to the stitches as possible without cutting them. Don't cut the ribbon and leave the ribbon tape in place.

- Place the hoop onto the machine and embroider the final step to stitch the satin-stitch outline.

Tip

Omit the ribbon and glue a miniature hanger to the back of the sweater for a fun twist.

FINISH

- Remove the hoop from the machine and the project from the hoop. 🕭

DESIGN
Download the Gingerbread Man design from cmemag.com/freebies until Dec. 31, 2018. Find the design after the expiration, and the rest of the collection, at shopsewitall.com.

SOURCE
Baby Lock provided the Destiny II sewing and embroidery machine used to embroider the project: babylock.com.

CME EXCLUSIVE
UGLY CHRISTMAS SWEATER
EMBROIDERY DESIGN COLLECTION

The "ugly Christmas sweater" trend is here to stay, and these cute in-the-hoop ornaments illustrate why. Not so much "ugly" as they are "cute and cheeky," they'll add a touch of fun and whimsy to any Christmas tree. Make several and group them into a clothes-line style garland for a banister or mantel. Or use them as gift tags — embroider names on the back felt before construction, or use a permanent fabric marker.

The collection includes a gingerbread man, a T-rex, a poinsettia, strings of lights, a snowman and ribbons with a bow.

starry night
BLOUSE

BY KATRINA WALKER

BurdaStyle
#104 09/2017

Be the star of the party in an elegant silk organza blouse embellished with a galaxy of dainty embroidered constellations.

PLANNING

When embroidering on a self-made garment, choose a simple pattern that features basic garment shapes and minimal seams. BurdaStyle blouse #104 09/2017 fits this description perfectly because the front and back panels are virtually identical in size and shape and are basically square, making them very easy to work with and embroider on.
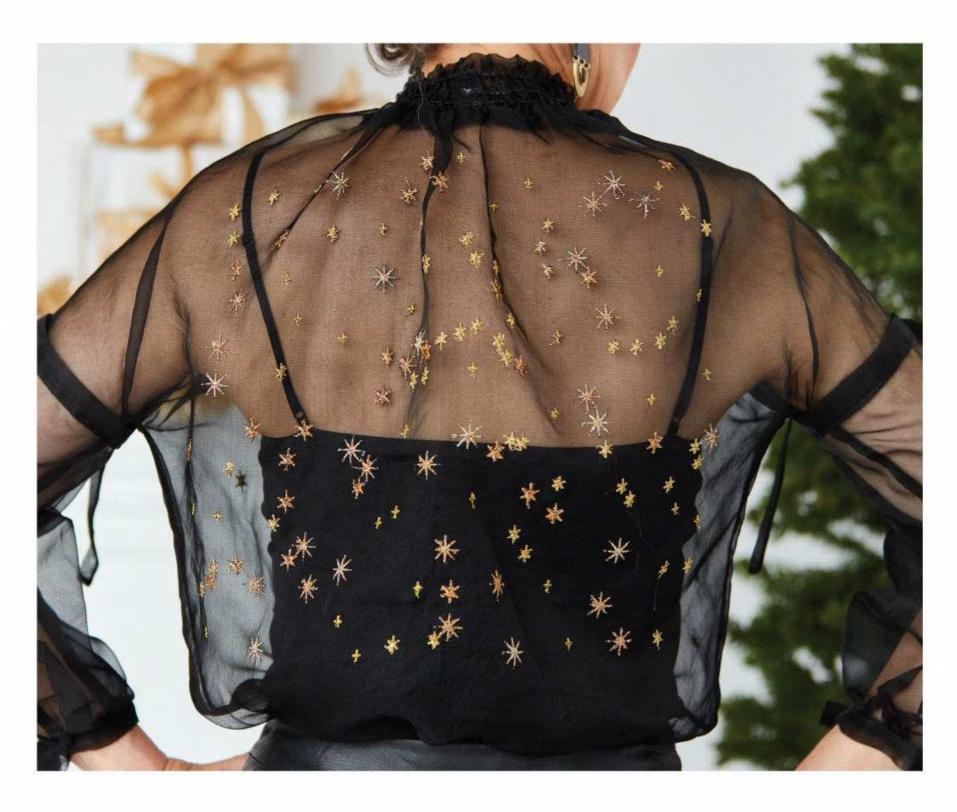
For any embroidered garment, allow extra space beyond the pattern lines on the fabric. On the featured sample, the main front and back pieces were traced in dressmaker's chalk, and then cut out loosely around the chalked outline. Although it's possible to cut the pattern piece before embroidery, the slight fabric shift caused by the embroidery may distort the pieces.

Mark the vertical center of each front and back garment piece, as well as the desired horizontal design center. Test-mark the fabric using the chosen fabric marking method to ensure its removability. Print and use a design template if needed to place the embroidery exactly where desired. For the featured sample, the same embroidery design was used for both the front and back pieces.

DESIGN SELECTION

When embroidering on a lightweight sheer fabric, design selection is a special consideration. The softer and lighter weight the sheer, the less dense a design should be to preserve the original fabric drape. Silk organza, while lightweight, is a relatively stable sheer, so it lends itself well to a wider variety of embroidery designs than its more drapey cousin, chiffon. When making a garment where the embroidery wrong side is visible, choose simple designs that have a limited number of color changes, as they're the least conspicuous. A design consisting of simple small shapes, such

as the constellations on the featured sample, are practically identical when seen from either the front or back.

STABILIZER CHOICE

Silk organza is a strong fabric, but it easily suffers from hoop burn. The tension created by hooping the fabric causes the weave to distort in a visible way that's permanent, leaving a scar on the fabric. Another challenge in stabilizing a sheer fabric, such as silk organza, is keeping the sheer fabric nature intact. With these two issues in mind, the ideal solution is to use a self-adhesive water-soluble stabilizer as the base stabilizer for embroidery. If you don't have a self-adhesive water-soluble stabilizer, consider using a water-soluble glue or a temporary

spray adhesive to help the organza stick to the stabilizer. Be cautious if using a spray adhesive; some aren't water-soluble. They must dissolve on their own, although pressing with a warm iron often speeds up the process. Add a water-soluble topper to the fabric surface to help protect it and add a small amount of additional stabilization.

HOOPING SILK ORGANZA

Prior to embroidering, hoop the self-adhesive water-soluble stabilizer in the appropriate hoop to fit the project. A magnetic hoop is also suitable to use without the risk of damaging the delicate fabric. If you're not familiar with hooping sticky stabilizer, follow the manufacturer's

instructions. Generally, the stabilizer is hooped with the protective sheet intact, and then a pin is used to score the paper so it peels off inside the hoop inner ring. Some embroiderers prefer to actually peel the whole sheet and then stick it to the inner hoop, sticky side up. This method may leave sticky residue on the hoop, but it's more secure.

Once the self-adhesive water-soluble stabilizer is hooped, gently place the organza over the sticky surface in the hoop, aligning the chalked centerlines with the center of the hooped area; smooth into place. Attach the hoop and add the layer of water-soluble topper on the fabric.

STITCHING

Due to the open-weave nature of silk organza, it doesn't adhere firmly to the self-adhesive stabilizer. Use your embroidery machine's baste-in-the-hoop function to baste the layers together before embroidering. A size 70/10 or 80/12 needle is recommended to help minimize stitching marks. Basting with a fine thread (100-wt. is ideal) also helps to minimize the basting stitches showing after removal.

METALLIC THREAD

When embroidering with metallic thread, use a needle that has a larger eye and deeper groove to help protect the thread from abrasion, such as a topstitching or metallic needle. Needle coatings, such as chrome or titanium, also keep the needle cooler and reduce abrasion, both of which help prevent thread breakage. Slow down the embroidery machine to half speed as another preventative measure.

It's not necessary to use metallic thread in the bobbin when stitching a very simple design, such as the stars used in the featured sample. Instead, use a bobbin thread that matches the silk organza color. If the thread tension is correct, the embroidery design will still look attractive.

Before embroidering, disable the cut jump-stitch function, if applicable. Disabling this function means that the needle and bobbin threads won't be cut as the machine moves from motif to motif. This creates a bit more work to trim the threads during and after the stitchout, but it produces a more attractive result. When an embroidery machine automatically cuts jump stitches, the needle and bobbin

threads pull to the wrong side. This is convenient if the embroidery back isn't visible, but on a sheer fabric, it creates an unattractive effect that's difficult to correct. Manually cutting the jump stitches creates a virtually identical appearance front and back, and is worth the effort.

FINISHING

When the stitching is complete, remove the hoop from the embroidery machine. Gently and carefully remove the basting stitches. Equally carefully, remove the stabilizer and embroidered organza from the hoop. If desired, gently cut away the stabilizer beyond the embroidered area, avoiding snipping the silk organza. Carefully trim the excess stabilizer and topper from as much of the design as possible. Avoid pulling on the design. Wash away the stabilizer and topper according to the manufacturer's instructions, and either air-dry or gently iron the fabric dry.

Once dry, re-mark the pattern piece outlines and cut the fabric. Follow the pattern instructions to construct the blouse. 🌀

Antler Antics

BY KATE ZAYNARD

Create a festive pillow embellished with a
pair of lacy antlers. Add sparkle with jeweled
trim for extra holiday flair.

MATERIALS

- ½ yard of velveteen, velour or corduroy fabric
- Stabilizer: paper-backed adhesive tear-away, tear-away & water-soluble topper
- Thread: all-purpose, bobbin, embroidery & metallic embroidery
- Hot-fix crystals & setting tool
- 40" of ¾"-wide flat trim (See "Sources.")
- 2 yards of jumbo rickrack
- 16" pillow form
- 10"-diameter hand embroidery hoop
- Removable fabric marker
- Embroidery or painters tape
- Embroidery software
- Velvet pressing board
- Freestanding lace antler design (approx. 4.58"×7.00"; see "Design")

Freestanding lace embroidery designs are usually positioned for optimal placement in the hoop. To embroider them on fabric, it's often necessary to make alterations to the original design. It's also a good idea to remove the underlying mesh stitches to prevent the stitching from being too dense, especially when stitching on a heavyweight fabric like the featured velveteen. Remember to save the altered design as a separate file so the original is preserved.

MODIFY

- Load the design into embroidery software.

- Delete any unnecessary elements, such as the tabs on the featured Dress Up Play Antlers design.

- Delete the underlying mesh steps, if possible.

- Orient the design as necessary. If using the featured design, flip each design horizontally so the antlers face the correct direction.

- Orient each antler in relation to each other as desired, using the software grid feature to make sure they're centered and at the same angle. For the featured sample, move the antlers ¾" apart at the closest point and angle slightly outward.

- Add a baste-in-the-hoop rectangle around the design, if available.

- When satisfied with the design, save and load it onto the embroidery machine.
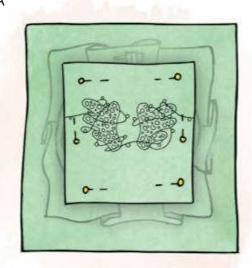
EMBROIDER

- From the fabric, cut one 16" square and two 10½"×15" rectangles; set aside.

- Mark the square center using a removable fabric marker.

- Hoop a piece of paper-backed adhesive stabilizer with the paper side up. Score the paper using a pin and gently peel it back to expose the adhesive.

A

B

- Center the square over the stabilizer and ensure the nap is going the preferred direction. Finger-press the fabric onto the stabilizer.

- Place a rectangle of water-soluble topper over the fabric; tape in place.

- Place the hoop onto the machine and embroider the design. Add a basting box if it wasn't available in the software. If the underlying mesh wasn't removed in the software, advance the machine to skip those stitches.

- Remove the hoop from the machine and the project from the hoop. Gently tear away the stabilizer from the fabric wrong side and the topper from the fabric right side. Remove any remaining topper following the manufacturer's instructions. Allow to dry completely.

Tip

For extra stability, hoop a piece of tear-away stabilizer under the adhesive stabilizer.

EMBELLISH

- Using a removable fabric marker, draw a 9" square centered around the embroidery design to identify the flat-trim inner edge.

- Using a removable fabric marker, sketch in the wire for the light string, beginning at one side of the square and running to the opposite side. Draw loops around the antler prongs, ending the line at the edge in areas to represent where the string goes behind the antlers. Refer to the image on page 75 for placement inspiration.

- To avoid hooping the napped fabric, hoop a piece of tear-away stabilizer in the hand embroidery hoop. Pin the fabric to the stabilizer, centering the embroidery design **(A).** Or use temporary spray adhesive to secure the fabric.

- Stem stitch or backstitch the wire line by hand using two or three strands of metallic embroidery thread per the instructions on page 77. Or embroider by machine using a free-motion presser foot and the appropriate settings according to the sewing machine manual.

- Apply hot-fix crystals as desired along the wire line following the manufacturer's instructions. To create the featured sample, place each crystal 1¼" to 1¾" apart, considering the wire that falls "behind" the antlers.

- Align the flat-trim inner edge with the 9" square lines. Edgestitch the trim to the pillow front. If using a flexible fabric or ribbon trim, miter the corners. If using a plastic trim, such as for the featured pillow, stitch it in four separate pieces and attach the corners by hand.

- Trim the pillow top to 15" square, centering the embroidery.

- Using a removable fabric marker, draw a line ¼" from and parallel to each pillow-top edge on the right side.

- On the pillow-top right side, align one rickrack edge with the ¼" line, placing the rickrack to the inside of the line. Align the rickrack raw edge with the fabric raw edge and flip the rickrack at a 90º angle at each corner, continuing along the next edge **(B).** Pin, and then baste ⅜" from the raw edge.

CONSTRUCT
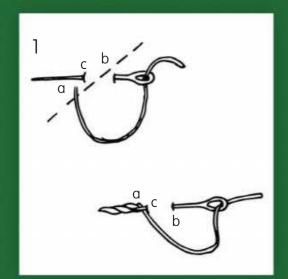
- Turn one rectangle long edge ¼" toward the wrong side; press over a velvet pressing board. Turn again 1" to the wrong side; press. Topstitch close to the first fold. Repeat to finish the remaining rectangle right edge.

- With right sides together, position one rectangle over the pillow top, aligning the raw long edge with the pillow-top upper edge and the short edges with the pillow-top sides; pin.

- With right sides together, position the remaining rectangle over the pillow top, aligning the long raw edge with the pillow-top lower edge and the short edges with the pillow-top sides. Pin, and then stitch the pillow perimeter using a ½" seam allowance.

- Clip the corners and turn the pillow-case right side out through the center opening, using a chopstick or turning tool to poke out the corners.

- Insert a 16" pillow form through the opening. 🌳
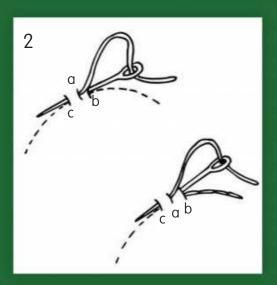
HAND STITCHING

Two very basic hand embroidery stitches are ideal for mimicking machine stitches. A stem stitch is great for curvy lines, such as the tangled string of Christmas lights, but the backstitch works just as well.

To form a stem stitch, work from left to right. Bring the needle up at A and insert it ⅛" to ¼" away at B. Don't pull the thread taut. Bring up the needle halfway between A and B, at C. Keeping the needle above the loop just created, pull the stitch taut. Repeat by inserting the needle ⅛" to ¼" to the right and bring up at B **(1).**

To form a backstitch, work from right to left. Bring the needle up at A and insert behind the beginning point at B. Bring the needle up at C, repeat by inserting at A and bringing the needle up at a point that's a stitch length beyond C **(2).**

MAKE MERRY
craft joy and whimsy with festive in-the-hoop designs

Embroidery
LIBRARY